The Art of Amphibia

Disney

Foreword by
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TOKYOPOP®

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SPREAD B&W: *Sun Jae Lee*;
COLOR: *Amy Huang, Philip Vose*

Foreword

"Amphibia changed my life"

— **BRENDA SONG,** VOICE OF ANNE

When I first saw a sketch of Anne Boonchuy, with only one shoe on and leaves in her hair, I felt an immediate kinship and connection with her. I felt like I knew her right away. I could see her quirky, dry sense of humor. I could see how brave she was, even if she didn't know it herself yet. There was so much detail and story in this one image. I was blown away. I wanted to know more about Anne, and I most definitely wanted to meet the person who created her.

At that point, I hadn't done a lot of voice-over work, so I was a bit nervous for my audition. But the moment that I stepped into that booth and met Matt Braly for the first time, I immediately understood why this show was so special. It's because Matt Braly is so special. Not only is he an incredible artist, but his warmth and kindness mixed with his witty sense of humor is the true heart of *Amphibia*. He built a world where being different is not just okay, it's celebrated. After my audition, I remember thinking that even if I didn't get the part, I'm so happy that Anne and *Amphibia* existed in this world. Thank goodness that wasn't the case, and I had the privilege of voicing Anne for three glorious seasons.

I remember the first time Matt invited me over to the studio to see some finished episodes. Up until then, I had just been recording from scripts and hadn't seen any completed art. I cannot explain how floored I was after I watched the opening credits. It was so beautiful. The landscapes, the characters, the attention to detail — I literally wanted to take a screen shot, print it out, frame it, and put it over my mantle. I had never seen a show look like this. You could feel and see how much love and care was put into every detail. Every frame was a true work of art. It made me look at animation through completely different eyes.

The world that Matt and the entire *Amphibia* crew worked so tirelessly to bring to life is truly so unique, spectacular, and weird in the very best ways. *Amphibia* changed my life and will always have a special place in my heart. I will be forever grateful to be a part of this family. Thanks for letting this little girl live out her anime dream, Matt.

LEFT *Eleysia Arocha* • **RIGHT** *Brandon Wu*

SPREAD *Jacob Streilein*

Development

What Could Have Been

The Amphibia That Never Was

Before *Amphibia*, there was *Amphibiland*.

When work on *Gravity Falls*'s second (and ultimately final) season was winding down, writer and storyboard artist Matt Braly reached something of an impasse. He needed another show to roll onto but, according to Braly, "there really wasn't anything." While working late one night with *Gravity Falls* creator Alex Hirsch, Hirsch put a bug in Braly's ear: he should pitch *his own* show.

"It's amazing because sometimes in life, until someone has vocalized it, it seems impossible. But the second he said, 'Why don't you try?', it suddenly seemed very doable," Braly remembered. "Why shouldn't I at least try?"

Braly got to thinking. His first idea was for a *Power Rangers* spoof, but the week he pitched it Disney released a trailer for *Big Hero 6*. His second idea was a *Star Trek*-ish concept called *Internship*, about (you guessed it), interns on a U.S.S. Enterprise-type ship. It also didn't go anywhere.

At Disney, the appetite, it seemed, had cooled for sci-fi. Instead, Braly pivoted to fantasy.

"I really wanted to make a story about a character who was completely out of place from where they were. Because, to me, my favorite shows were stories where characters really grew and changed."

The idea that was deemed the *stickiest* was about a teenage girl trapped in "a medieval, crunchy, gross, frog world." The show would be about a Lindsay Lohan in *Mean Girls*-style teen who could then be dropped into a horrible fantasy landscape. Hirsch remembered that Braly loved working on *Gravity Falls* episodes that featured spoiled brat Pacifica. "He really liked writing sassy mean girls and had an extraordinary knack for it."

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1 *Jacob Streilein* • **2-3** *Ian Worrel*
4, 9 *Matt Braly* • **5** *Matt Braly, James Turner*
6 *James Turner* • **7** *Valentin Seiche*
8 *Ian Worrel*

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But why frogs? Because people think frogs are gross, for one. An unappealing fantasy world would be made even more unappealing if it was populated exclusively by giant, talking frogs. And then there's the metaphoric value of frogs — for a show about change, you couldn't ask for a better example than a creature that goes through big transformations throughout its life cycle.

While the show ended up colorful and quite chipper, the reference points for *Amphibiland*, at least initially, were much darker and more unsettling. Specifically, the original version of the show was inspired by the "sweaty" fantasy movies of the 1970's and 1980's — things like Jim Henson and Frank Oz's *The Dark Crystal*, Henson's *Labyrinth*, and Arthur Rankin, Jr. and Jules Bass's adaptation of J.R.R. Tolkien's *The Hobbit*.

Instead of the lush colors of the eventual show, everything in this initial version was muted and muddy. The world was more dangerous. Anne, referred to as a "beast" in the pilot episode, lived in a cave surrounded by animal bones (that she presumably caught and ate). This was a version that was scary and spiky and thorny. Development (and later season two) art director, Jacob Streilein, worked on creating backgrounds that felt like they could be practical sets. The original title, *Amphibiland*, had a logo with wood grain and a burning torch — something that gave off the vibe of an epic classic fantasy.

1 *Footage from animated sizzle piece;* ANIMATION: *Rough Draft Studios, Inc.* • **2-3** *Alonso Ramirez Ramos* • **4-5** *Steve Wolfhard* • **6** *Thurop Van Orman*

Visibility in the world would be bad. Everything would be cloaked in thick fog. Danger lurked around every corner — a band of toad warriors (who eventually would find their way into the show) were conceived as more violent. There was more conflict. Also: more magic.

In this early version of the show, there was no town, either. Our characters lived out in the middle of the woods alone. Anne would get adopted by farmers who lived in a swamp in the middle of nowhere. No town. No community. Yoda on Dagobah was cited as a source of inspiration. In this version, Anne was meant to feel trapped and isolated in an unfriendly place.

A montage of potential episodes, attached as an animated sizzle piece, went out with the pitch. In it, you can see all the paths that were not taken. "It was much grosser and dangerous. There were magic swords and magic maps and dead bodies," Braly said.

It didn't go over well.

Braly still remembers one of the harshest notes he ever received in development, when an executive told him, "Everybody loves the idea of a girl stuck in a frog world. They just don't like what you've done with it."

If the show wanted a shot at actually getting made, it would re-enter development, a process that would wind up taking *eight months.*

In those eight months, which would serve as one of the most important creative periods for the show, ideas were refined and themes strengthened. In addition to the overall intensity being addressed (both in terms of the look and *feel* of the series), there were other elements that came out of the rejiggering. The cozy town of Wartwood was added, and Sprig's character was completely rewritten (but more on that later).

According to Braly, that extra development time is what made *Amphibia* what it is today. When the show finally aired, it had a world that felt real, lived-in, and very defined. That was all thanks to the extra time they had before production started in earnest. It was during that time the land of Amphibia finally felt like home.

"When we talk about the *Amphibia* you never saw, I don't think of that as the show I wished I could have made," Braly said. "I'm very much a *let's just move forward* kind of person. For me, I was just so exhausted and so relieved that they had finally greenlit the show in those eight months. Many times I said to myself, *'I wish they would just pass so that I could do something else.'*"

Ultimately, the hard work and consternation that happened during that development period paid off:

"I truly believe we ended up making the best version of the show that ever could have been made."

— MATT BRALY, SHOW CREATOR

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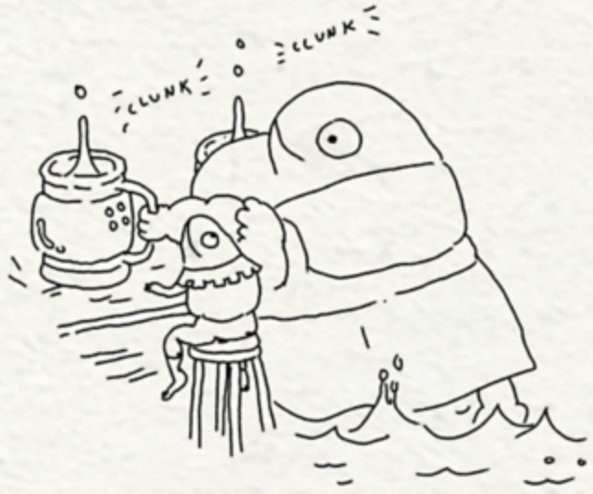

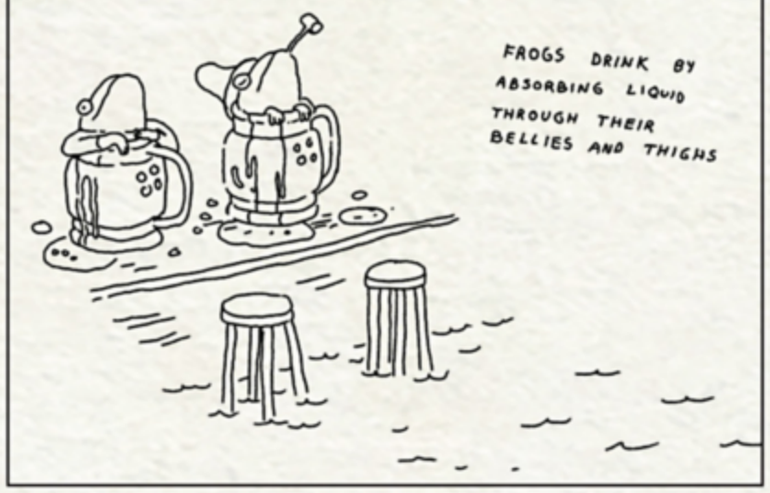

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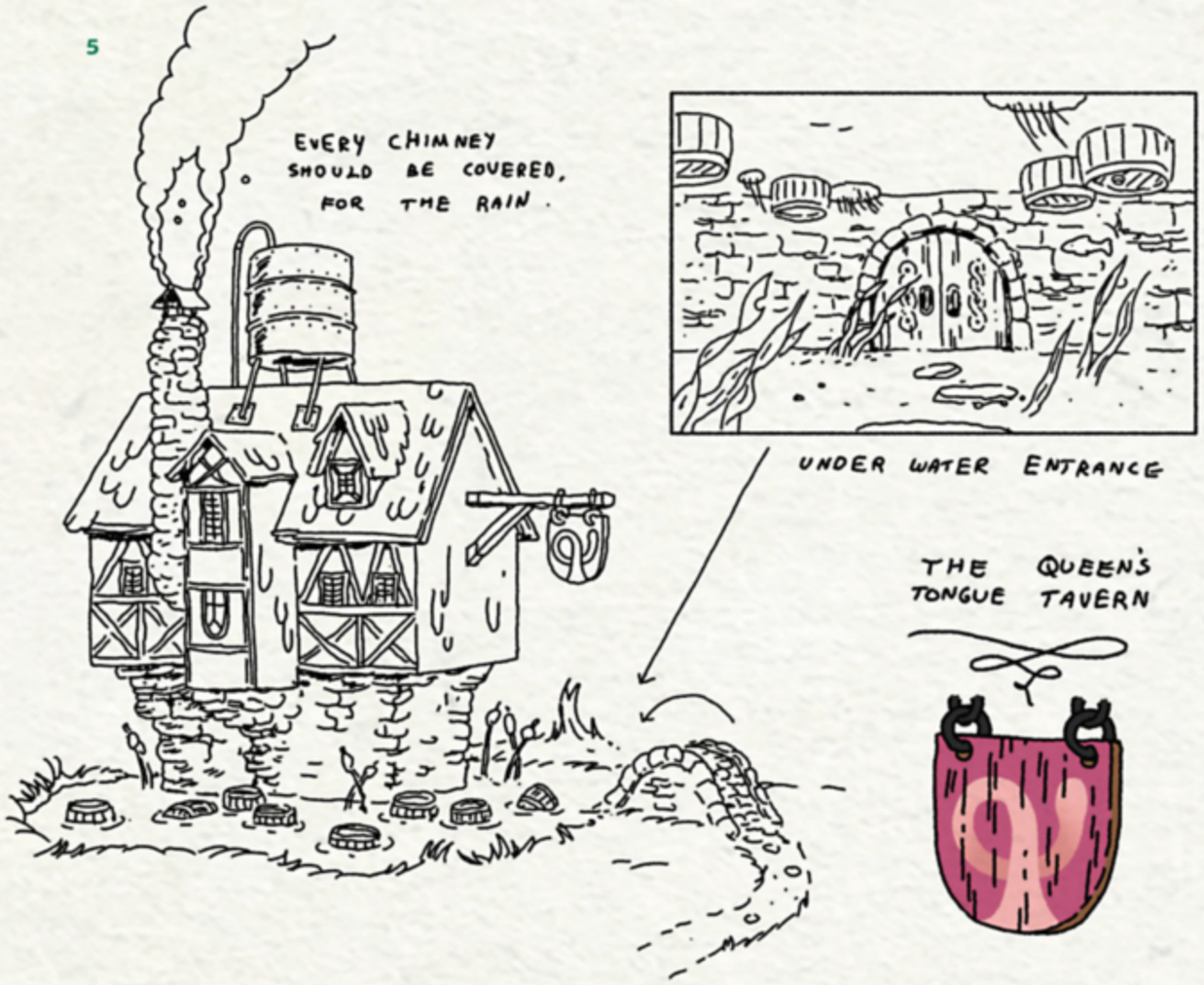

"I really wanted to make a story about a character who was completely out of place from where they were. Because, to me, my favorite shows were stories where characters really grew and changed."

— **MATT BRALY,** SHOW CREATOR

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100 Sprigs

Some of the biggest challenges during the redevelopment phase were questions about Sprig, our lovable froggy hero: Who was he? What was his personality? And what was he going to look like?

At first, the character started out as a very anxious and naive character. He then transitioned into a more mischievous, almost Charlie Day-ish troublemaker. And then, finally, he wound up as the Sprig in the show: an enthusiastic and genuine 11-or-12-year-old kid.

The art reflects this exploration. Sprig was envisioned as potentially a "wannabe adventurer," while other explorations saw him taking on the vibe of a tiny anarchist — at one point, he spray painted some toad guards with graffiti. What a rascal!

There was also a central question of what Sprig would *sound* like. At the time, a new *DuckTales* with adult comedians playing the triplets was gaining traction for Disney. But the *Amphibia* team wanted a child actor to play the character. Anne befriends a character who is three years younger than her; they pushed to not have an adult comedian voice the character, fearing that it would make the dynamic feel strange.

Questions about Sprig persisted. "At some point in development, I sort of just lost my mind and did a hundred drawings of possible Sprigs with sharpies." said Braly about the process. "I did so many explorations of Sprig that were just about his personality. He likes music. He's curious. He's very flexible." Sprig was integral to the story, so it was important to get this right — he existed to provide Anne with her first unconditional friendship, a stark contrast to what she had experienced in her life thus far.

As Sprig's personality was refined, the team also attempted to reform his look. Initially, he was envisioned as a little bean with short legs. There was feedback that he should have more frog-like attributes. Frogs have long legs. So should Sprig. A design with longer legs made the character really appealing while also leaning into his amphibious otherness.

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1 *Ben Ballisteri*
2 *Citlalli Anderson*
3 *Harley Huang*
4-5, 7-9 *Brandon Wu*
6 *Joe Pitt*

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Not only would his proportions be modified, but there was also the question of what he would wear. Specifically, there were questions surrounding his choice of headwear. The team tried "a million hats on this character" because the general thought was that — without a hat — the character would be too generic and just look kinda bald. They settled on what was described as an "aviator-meets-Link's-hat-from-*Zelda*." The goggles on his hat were meant to give the impression that Sprig was a bit of an explorer. "He wouldn't shy away from danger. He'd just pop his goggles on and dive in."

Ultimately, the Sprig that was arrived at (and decided upon) takes both the best flourishes from the design explorations and the personality traits that made the character more relatable and emotionally sound. The character would be voiced by Justin Felbinger, an actual child actor who had worked with Disney on *Miles from Tomorrowland* and *The Lion Guard* and whose warm, energetic performance fits perfectly with the design that Braly and the team had settled on. It might have taken 100 variations, but the end result ended up being a charming synthesis of casting and design.

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1, 6-8 *Brandon Wu* • **2-5, 10** *Matt Braly* • **9** *Steve Wolfhard*

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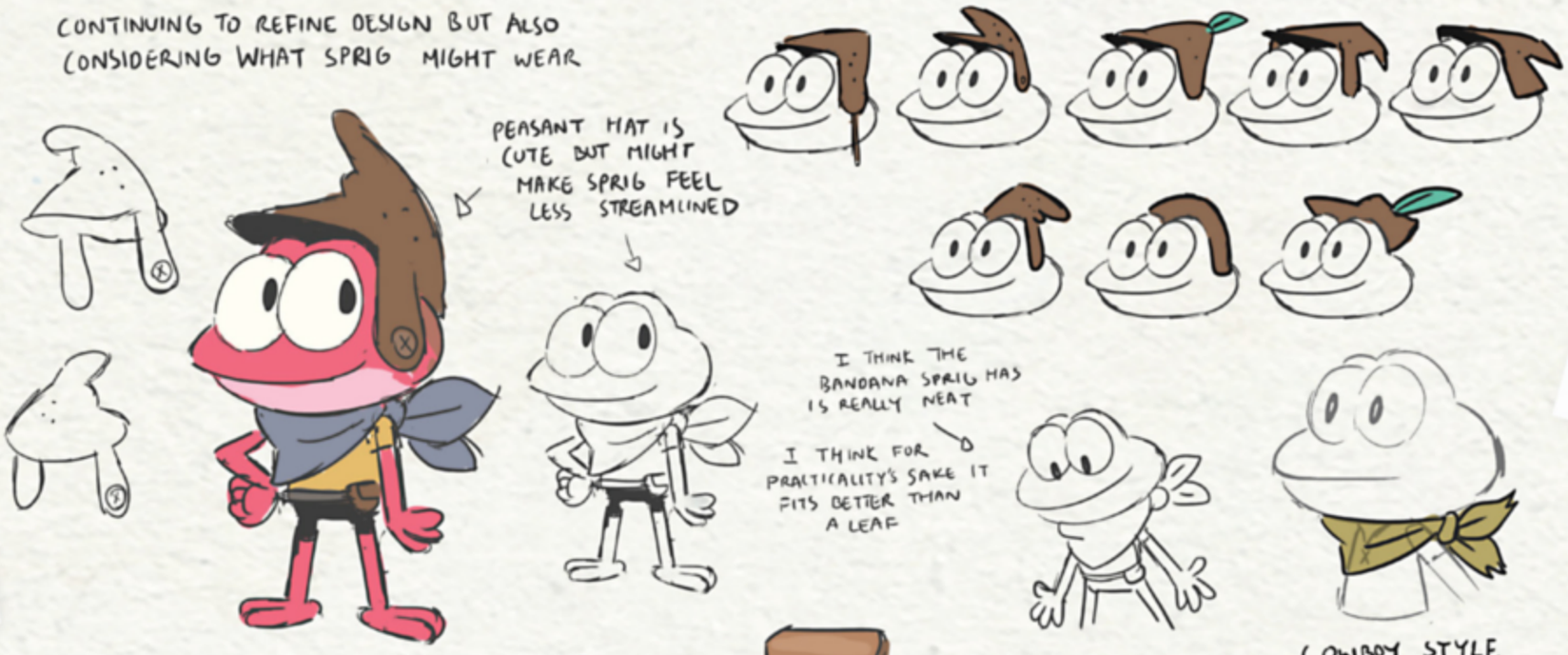

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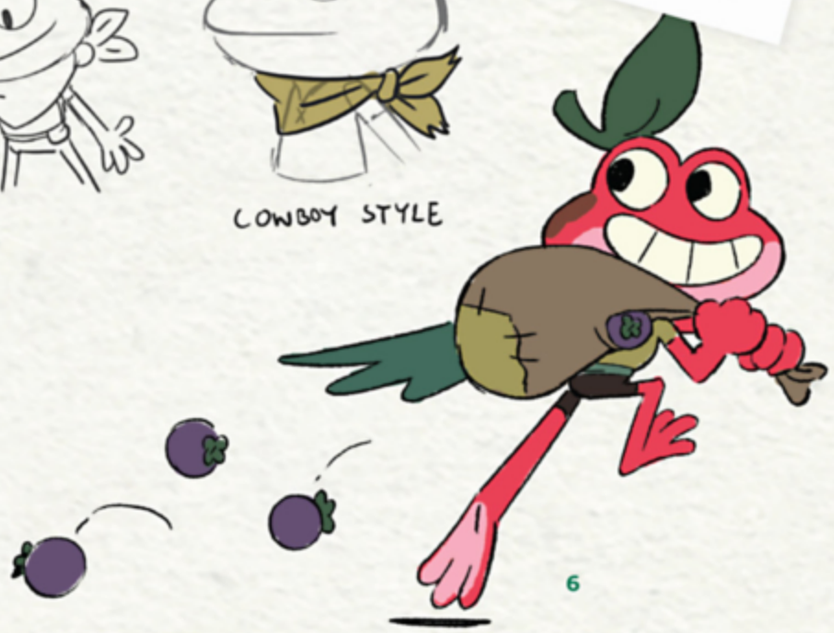

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FAT TONGUE

Season 1

A Home Away From Home

SPREAD B&W: *Sun Jae Lee*; COLOR: *Eleanor Michalka*

Season 1

"When world building,[...] start with the characters."

— **IAN WORRELL,** SEASON 1 ART DIRECTOR

When shaping the inaugural season, the decision was made to set the story primarily in the charming town of Wartwood, which was populated with all sorts of colorful characters and would tighten the scope of the series. But this decision offered a unique set of challenges all its own.

The team had to get a lot of use out of the two main locations: the town and the Plantar family farm. This would allow them to stretch their budget, but it also had the benefit of viewers really getting attached to these places and the folks who lived there.

As season one art director Ian Worrell puts it, "When world building, design language, principles, guidelines — whatever you want to call it — start with the characters. We are designing a place that our characters live in, not art that our characters sit on top of. When we consider how to handle elements like line, value, color, etc., we look to our characters and the story they will tell."

And the team still tried to have variety. There was an episode during which the characters visit an exotic night market that looked like nothing else in the season. And the show would occasionally set stories in Toad Tower, a dark and foreboding location that looked straight out of *He-Man.* There was also an episode where snow comes through the valley, one that was the show's version of a holiday episode, thanks to its Christmas-colored mushrooms.

"We tried different ways to bring visual variety," Braly said. "But we did work within that framework of: *This is Wartwood. This is about this little town.*" Not only did Braly and the team lean into the identifying structures of a small town — a diner and a "used wagon dealership" (aka a used car lot) — but they also really leaned into the threat of the creatures that lived there. "Every episode had a critter," Braly said. But these weren't just random monsters, they were specific to the world of Amphibia, based on predators that would actually terrorize frogs in real life. "We tried to stay away from typical fantasy stuff because it didn't feel world-specific," Braly said. "The monster design was really about creating a horrible version of a garden creature." They would look for creatures to smash together and draw on oversized versions of actual predators, things like fish and scorpions. "Herons were supposed to be the dragons of our world," Braly said.

This unpleasantness and danger, of course, also extended toward Anne, who found herself trapped in this unfriendly, alien world. Even worse, the frogs of Amphibia hadn't even discovered electricity yet. Instead, their homes were lit with bioluminescent fungi and glowing insects.

"We would check our design work against this direction — does the color choice of the algae on the pond or the design of the Wartwood wagon shop support our main character's attitude toward this place?" Worrell said. "But not all design elements need to be at play to meet this goal. Some can simply be used to achieve a certain aesthetic that we enjoy. So much of the look was also because

LEFT *Joe Sparrow* • **RIGHT** *Ian Worrel*

we, as artists, loved making it. This show was an absolute joy to draw and paint every day and that was also by design. I think it's important to at least *like* making the art for the shows you work on."

Worrell helped establish the definitive look for the show, in which scariness and cuteness sit snugly side-by-side. "Visually, we wanted our world to feel like our characters belonged in Amphibia, but it was a delicate balance," Worrell said. Sprig was a "bubbly, colorful Gummy Bear of a character" and it would have been easy to design the world to look like that. "But we wanted the world to feel harsh and sometimes dangerous to Anne, which could have worked better with more severe value contrast, sharper shapes, and more realistic proportions. The backgrounds you see in the show were our best attempt at finding the right middle ground."

Worrell would go on to create some of the season's most iconic locations, including the Plantar family home, the Wartwood town square, and even the show's iconic logo.

S1 Main Title

An animated show's main titles are often one of the most memorable parts of the experience — think of everything from *The Simpsons* to *Teenage Mutant Ninja Turtles* to Disney's own *Gravity Falls*.

What makes *Amphibia* different, as Braly said, is that it was made during a time when "main titles were getting compressed and compressed and compressed." "These things were getting shorter and shorter and shorter as the competition for kids' attention got hotter and hotter," Braly said.

Incredibly, the *Amphibia* title sequence is 43 seconds long, even though it was developed during a time when opening sequences were getting shorter. The team was inspired by the opening sequences of their childhoods — everything from *Thundercats* to *Transformers* — shows where the best animation in the show was during that opening sequence. One day, everybody from the team took part in a "show-and-tell" where they exhibited their favorite title sequences. These sequences, they argued, became part of the viewing experience — they established mood and tone, showed off the great design work, and would even seed hints for future storylines and plot turns.

Since the series was so comedy-focused, the opening title sequence was meant to do a lot of the heavy lifting when it came to action and suspense. It also became an important storytelling tool, as it recounts Anne and her friends getting zapped to Amphibia before a single frame of the first episode aired. This is even more remarkable considering the first episode begins with Sprig and his family before introducing Anne.

Emboldened by the success of the wordless *Gravity Falls* opening, it was decided that the opening would feature "melodically addictive" music but no lyrics.

1 BACKGROUND: *Phillip Vose*; CROWD: *Joe Sparrow* • **2** *Matt Braly* • **3-4** *Kyler Spears* • **5** *Phillip Vose*

Also, the animation was supposed to look good. Like really, really good. The team wanted it to be beautifully animated not by their usual animation studio but by a boutique studio that could really bring their A-game. They wound up with Studio Yotta.

Studio Yotta is a unique animation studio that operates completely remotely with animators contributing from across the globe. Braly had seen some work that the studio had done for Cartoon Network and was inspired; he also liked that a lot of the animators had gotten their start in the heyday of Flash animation, creating pieces for a nascent internet. Yotta was even able to sneak in imagery from the original development sizzle, created to convey the mood and feel of the eventual show, including the *Indiana Jones*-style boulder that rolls towards Sprig and Anne and the face-off against some ghoulish mud-men.

The whole sequence was boarded by artist Joe Johnston, a respected industry veteran and close friend to Braly. The music was scored by Doug Petty, who had worked on the original version of the show (T.J. Hill would compose music for the series itself). "Doug had written this incredibly sticky piece of music that we all loved," Braly said. "He really made sure that the instrumentation of the music was very earthy and woody. We all talked a lot about how it should have that beautiful violin sound, because electric guitar would've sounded very strange in a show that was medieval. We wanted something that was *Lord of the Rings* Rock."

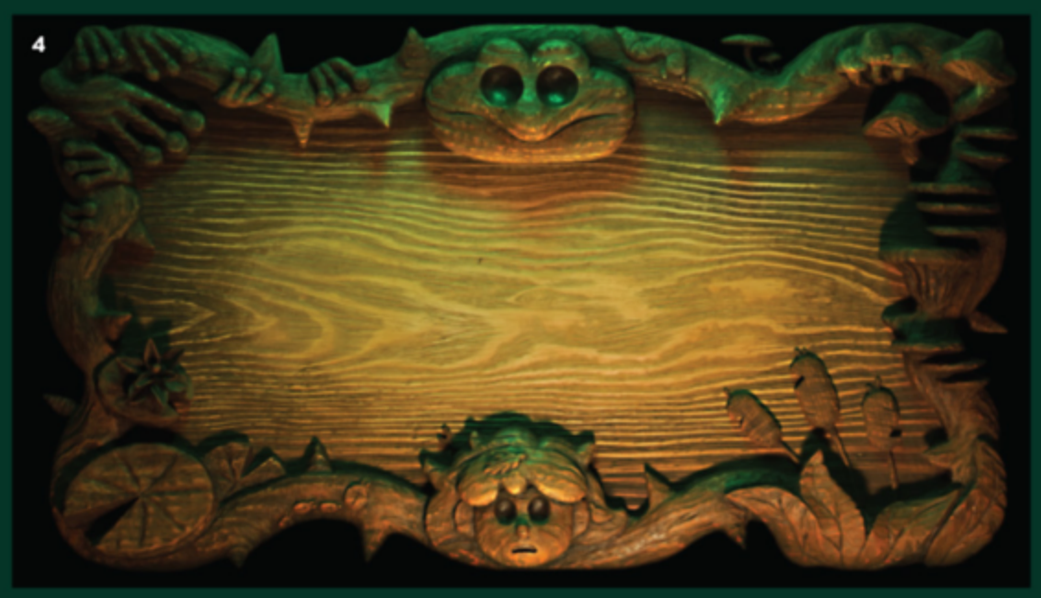
Everyone was so enraptured by this piece that it barely changed throughout the entire series run. It was slightly remixed for the third season, but not by much. The *Lord of the Rings* Rock vibe remained.

Of course, the other element of the title sequence is the actual title card itself — memorably placed on a carved wooden backing with the flicker of candlelight dancing beneath it. You can even hear crickets and ribbits, really establishing the mood and atmosphere of the series.

The idea for an actual carving came early on. "We felt like it would help the show feel more tactile and make the show feel real," Braly said. He had always loved stop-motion and the idea of a physical prop for the show being made. "I was always looking to get little pieces of the old show in," Braly said. "It's not going to hurt anyone!"

They turned to Kyler Spears, a storyboard artist in season one and a director in seasons two and three, who they discovered was a talented whittler. Spears would end up leaving the show in its final season, turning his attention from amphibians to reptiles as co-director of Paramount's *Teenage Mutant Ninja Turtles: Mutant Mayhem*.

And where is the legendary prop now? It's hanging in Braly's house, of course.



1 *Matt Braly* • **2-4** *Ian Worrel* • **5-6** *Phillip Vose* • **7** *Joe Sparrow* • **8** *Joe Johnston*

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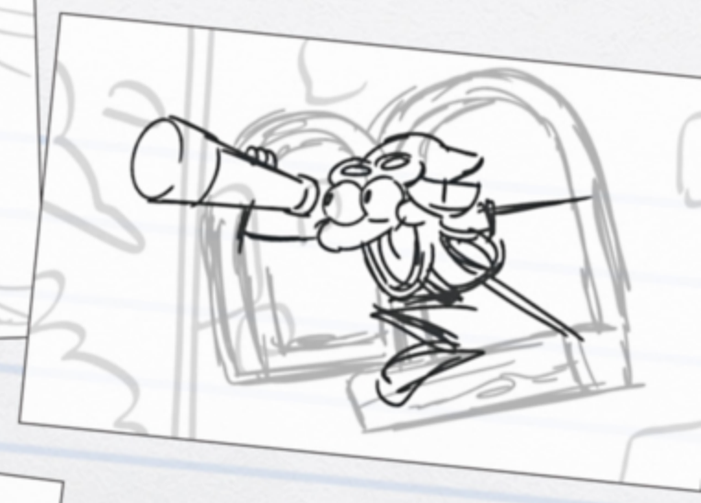

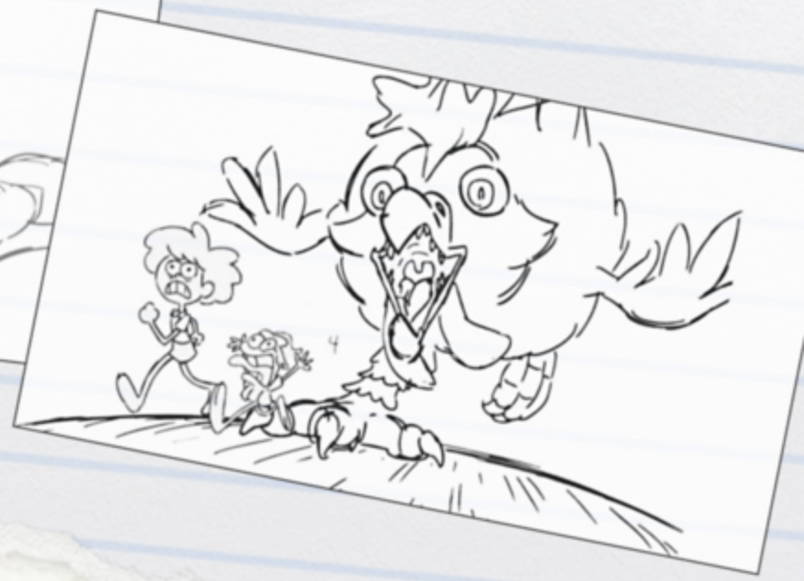

Anne Boonchuy

Anchoring the *Amphibia* adventure is Anne Boonchuy (voiced by Brenda Song), a thirteen-year-old Thai-American girl who, along with two of her friends, is magically whisked to a fantastical frog world. But how she comes to land in Amphibia is part of what makes her so interesting — she shoplifts a music box (later identified as the Calamity Box). Years later, it's still startling to see such a flawed, complicated character on a Disney animated show aimed primarily at kids. And that was all part of the plan.

The whole idea of Anne was that she was supposed to be flawed so that she would have a lot of room to improve. She was supposed to be lazy. She was supposed to be a bit selfish. "I thought there would be a lot of joy in having this lazy teen girl stuck on a frog farm where they all have to work pretty hard just to survive," Braly said. "That was delightful to me to think about: '*Oh, this kid's never done a day's real work in their life and here they are having to sow the fields or whatever.*'"

In terms of design, people would always ask why the branches were always in Anne's hair throughout the entire run of the show. They would also ask why she always only had one shoe. "This drove people absolutely bananas," Braly said. "But it was all supposed to be in service of the idea that she's a person out of place. She's been dropped in and barely has the time or the awareness to take the leaves out of her hair or to find a new shoe." The team wanted her to look "dazed," like someone "walking through a dream," which fit Anne's situation perfectly as she had stumbled into a truly nightmarish situation.

The idea was to look at Anne and think, '*I think they're having a rough time.*'

About Anne's hair: the texture and look of Anne's hair was inspired by a photograph Braly found of his grandmother when she was a little girl. "She just had an unruly mess of hair. And I always remembered seeing that and thinking like, '*Wow, what a great character. What a rebel,*'" Braly said.

Another interesting, autobiographical detail of Anne's design is her Catholic school uniform — a bit of specificity that, again, stands out in a sea of anonymous animated projects. Braly went to Catholic school his whole life and wanted to incorporate that into the character's design. "What I loved about it for Anne was that it showed, from a character point of view, she wasn't even picking her own clothes. All of this stuff was being kind of foisted on her, these choices," Braly said. "And Anne was a character whose biggest flaw was that she wasn't making her own choices. She was being pushed around. The idea that she was wearing this uniform and never changed... it was like, that's because you don't have enough of an identity to do that."

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All of this was in service to this ambitious character story that the *Amphibia* team was trying to tell. Anne had to change, and she had to grow. There were some anxieties surrounding Anne's more questionable choices and about her revulsion towards Amphibia. Her being a sweet human without any identifiable flaws who would immediately acclimate to Amphibia would have been an easier sell, but it would rob Anne of her growth and change. Instead, the *Amphibia* team stuck to their original conception of Anne. And viewers were rewarded for it.

Of course, there would be no Anne without Brenda Song. "Brenda has a really unique texture to her voice; it almost sounds like a character who is putting up a front a little bit, maybe acting a little bit cooler or more confident than they are," Braly said. "And that made her a really great fit." In the late stages of casting for Sprig, the team began cutting Song and Justin Felbinger's auditions into makeshift radio plays, just to make sure they never occupied the same aural space. After all, these are the two characters that were going to spend the series talking to each other. They really needed to come from a different vocal range. Brenda had a much deeper voice than Justin, which "worked great" for the team.

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Anne's speech pattern, full of phrases and asides that you would associate with a high school jock, was inspired in part by Wendy (Linda Cardellini) on *Gravity Falls*. The team was worried about her being a typical Valley Girl — aloof, cutesy, bland, with all of her edges smoothed away. The more they dug into Anne, the more they liked her as an athlete. It was a great discovery. In the series, Anne has a tennis racket that becomes her iconic weapon. It was a way of making her specific and identifiable.

The decision to emphasize Anne's athleticism also helped make her even more out of her element when it came to dealing with Amphibia. Anne just wasn't a fan of the fantasy genre. She didn't know a thing about videogames (apart from the occasional puzzle game). Encountering all of these elements of Amphibia made her even more bewildered and, crucially, out of her element. Some of these pro-fantasy elements would eventually be given to Marcy (more on her in a minute). "But for Anne, she gets no joy in being surrounded by this *Hobbit* junk," Braly said. "It's much better to have a kind of jock-like, lazy, teen girl who was probably addicted to technology. There's nothing here for her. She must look within for the first time."

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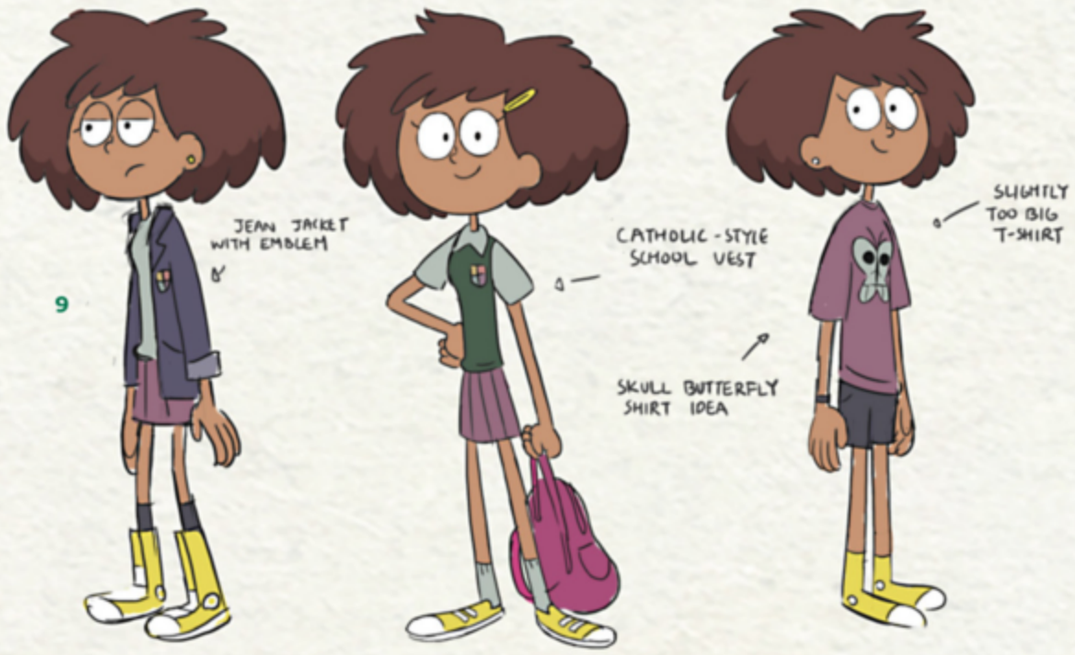

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1 B&W: *Joe Sparrow*; B&W CLEANUP: *Erik Elizarrez*; COLOR: *Ian Worrel, Joe Sparrow*
2-4, 6 *Matt Braly*
5 *Steve Wolfhard*
7, 9-11 *Brandon Wu*
8 *Jacob Streilein*

The Plantars

From the beginning, the Plantars were configured as they are now: ornery grandfather Hop Pop (voiced by legendary performer Bill Farmer), excitable young Sprig (Justin Felbinger), and feisty pollywog Polly (Amanda Leighton). They are an agrarian family living in the quaint, boggy community of Wartwood.

Braly said that the make-up of the family was partially inspired by Jeff Smith's beloved comic book series *Bone*. "They just felt so isolated and small, and looking at the family — a grandfather, a granddaughter, a grandson — your immediate question is, '*Where are the parents? What happened to this family? Why is it so small?*'" Braly said.

The smallness of the family had another upside: room for human interloper Anne. Because this family is so small and empty, Anne came to embody an older sister vibe that was previously absent. Hop Pop would become the beleaguered grandfather struggling with the energy and the curiosity of his rambunctious grandkids.

As it turns out, Farmer's casting did much to soften his character. At the beginning, Hop Pop was more like a prison warden, constantly upset and hyper-aware of the dangerousness of the world. In the actual show, Hop Pop was much sweeter and a little bit more of a goofball. He was still very much worried for his kids, but he was a lot more helpless, and his advice was rarely heeded.

It was story editor Jack Ferraiolo who saddled Hop Pop with a tragicomic backstory as a failed actor who dreamed of being part of a troupe but never fulfilled that dream. The team leaned into his peculiarities, making him a lovable oddball. He had a crush on a woman in town and tried to impress her with his freaky moves at a dance contest. In another episode, he became addicted to one of the TV shows on Anne's phone and ran out the battery. Armed with these new character traits, Hop Pop became a standout character and a fan favorite.

Unlike Hop Pop, whose characterization shifted only slightly, Polly went through a bigger change. Fitting, perhaps, for a pollywog.

The first version of Polly was wise and something of a sage — precocious, for sure, but also philosophical because she was stuck in her bucket. All that this version of Polly could do was observe. This didn't last long. Having her trapped in the bucket also left Braly and the team "trapped." They wanted more possibilities for the character. The more bucket-bound version of the character was discarded. She would still have her bucket and sleep in it. But she could also hop out of the bucket and get into dry-land adventures more easily.

Story editor Ferraiolo helped shape the version of Polly that made it onto the series proper — one inspired by Sid Vicious, the unhinged British punk rocker and founding member of the Sex Pistols. "She's almost an anarchist who wants to burn things down and create trouble and chaos," Braly said. She became the yin to Sprig's yang. "If Sprig was curiosity, Polly was chaos. That was the idea."

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Hop Pop

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Polly

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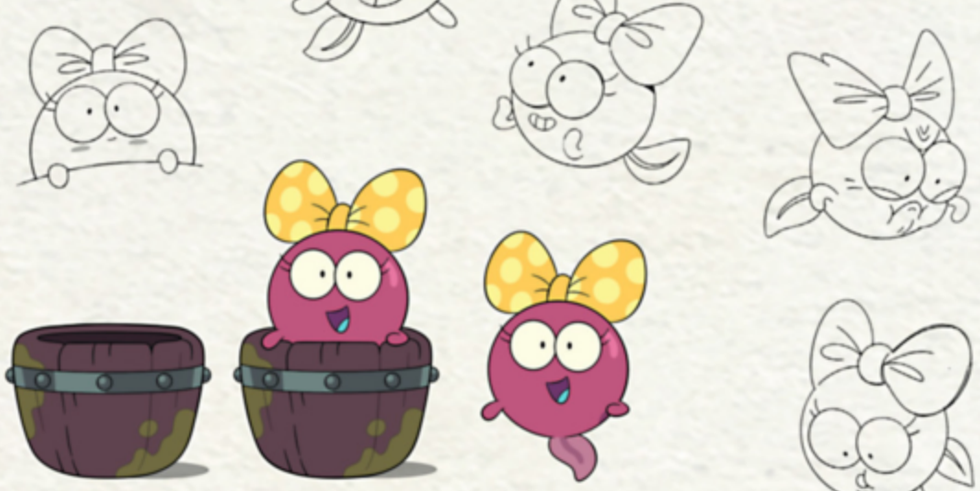

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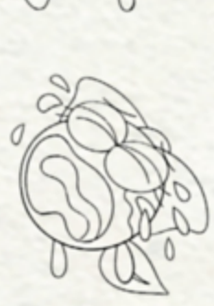

Visually, Polly was meant to represent the personification of a promise. You understand that she is a pollywog; she's going to get legs at some point in the show, which also added an element of suspense. The show is about change, and having a character physically transform at some point was an essential part of that. Still, the team was terrified about changing her look... would she go from adorable to gross?

Character design lead Joe Sparrow finally came up with a design that worked, but it wouldn't actually debut until late in the series. The team hoped that the moment Polly got her legs would be a huge emotional payoff to episodes worth of build up. But it was also a big gamble. If they waited until season two to introduce her legs and the show wasn't renewed, they would be robbed of that moment. Luckily it all worked out. They got a second season. And Polly got her legs.

While the design and characterization of Hop Pop and Polly only went through minor changes, there was one element that the team had to keep in mind: these were frogs, not dwarves, gnomes, or some similar fairy tale humanoid. This led to the characters going up walls and using their long sticky tongues quite often. This is very apparent in the first few episodes — there's lots of bug eating, a lot of ribbiting. You would never get them confused with anything but frogs. Hey, it is Amphibia after all.

1 *Brandon Wu* • **2** *Stephanie Anne Ramirez*
3-4, 6 *Joe Sparrow* • **5, 7** *Joe Sparrow, Erik Elizarrez*

The Townies of Wartwood

Wally

Lovable town rascal Wally was the first to discover Anne. He starts as an obnoxious kook early on but reveals a surprising amount of depth in "Wally and Anne." He ended the show as a dear companion of Anne's and a fan favorite.

Mayor Toadstool

Every small town needs a corrupt, corpulent mayor, and Wartwood was no exception. The team made sure Toadstool wore luxurious fabrics and had expensive-looking jewelry to imply that he was in a higher social class than the townspeople. In addition to being bigger than the frogs, all toads had sharp claws on their fingers — a subtle difference that was unique to their species.

Mrs. Croaker

Some version of Mrs. Croaker has existed since the early days of development. The idea of a batty old lady with a pet spider named Archie was something that made it through to the very end. Character designer Joe Sparrow tried a version of her with hair made out of some kind of foamy gelatinous substance but it was deemed too gross for public consumption.

Maddie

Maddie was one of the first frogs the team designed who was around Sprig's age. Designer Joe Sparrow experimented with gothic lolita-esque frills until a simpler black shift was decided upon. The giant clothespin as a hair tie was a slice of genius as it gave Maddie a grounded feel.

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Ivy

Board artists Hannah Ayoubi and Aaron Austin took what could have been a generic "tomboy" character and infused her with a uniquely spunky & squat physique. For the longest time it wasn't clear if her red hair was indeed hair or some kind of amphibian frill.

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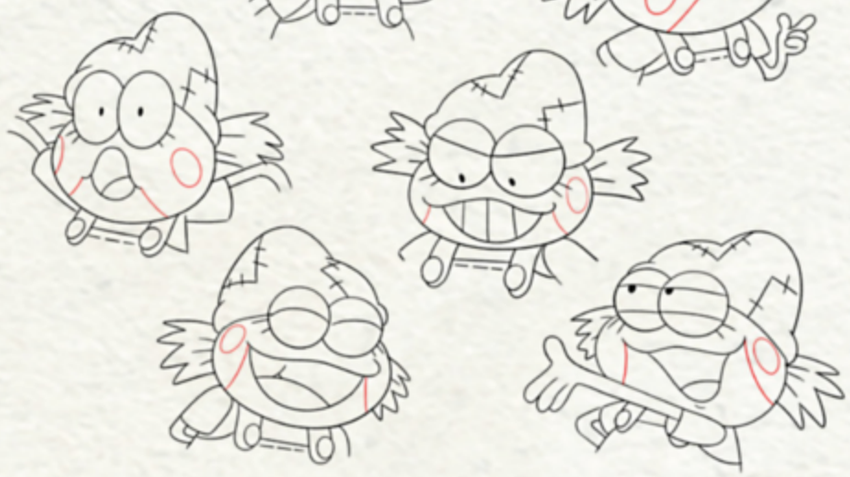

Felicia Sundew

Felicia's renaissance faire look was something decided on very early in development. It wasn't decided that she would have a combat obsessed daughter until much later. Her tea shop became very useful to the team as a recurring location — Grime & Sasha even stayed there during "Battle of the Bands."

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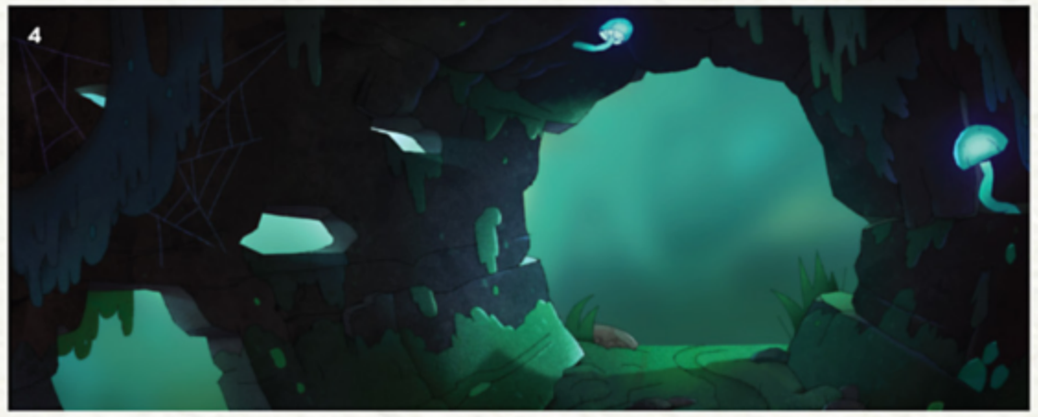
1, 6-7 *Joe Sparrow*
2, 12 *Matt Braly*
3, 5 B&W: *Joe Sparrow*; B&W CLEANUP: *Erik Elizarrez*; COLOR: *Ian Worrel, Joe Sparrow, Daniaelle Simonsen*
4, 8 B&W: *Joe Sparrow*; B&W CLEANUP: *Erik Elizarrez*; COLOR: *Ian Worrel, Joe Sparrow*
9 B&W: *Brandon Wu*; COLOR: *Carol Wyatt, Daniaelle Simonsen*
10 *Brandon Wu*
11 B&W: *Joe Sparrow*; COLOR: *Carol Wyatt*

Anne or Beast? - S1, E1: PART 1

1-2 B&W: *Philip Vose*; COLOR: *Amanda Winterstein* • **3, 8** B&W: *Joe Sparrow*; COLOR: *Carol Wyatt* • **4** B&W: *Philip Vose*; COLOR: *Ian Worrel* • **5** *Philip Vose*



"Matt had the brilliant idea to introduce the world of Amphibia from the Plantar's point of view (pre-Anne), then introduce Anne as the monster and switch to her point-of-view. It was unconventional and inspired, putting the audience into the world before setting in motion the characters and events that would change it forever."

— **JACK FERRAIOLO,** STORY EDITOR

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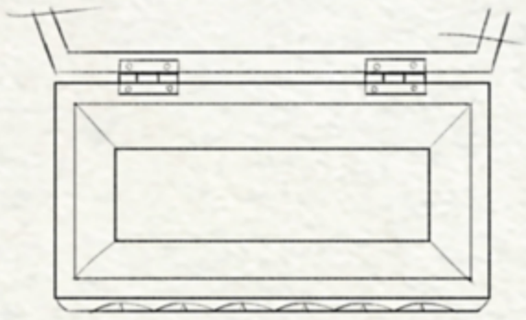
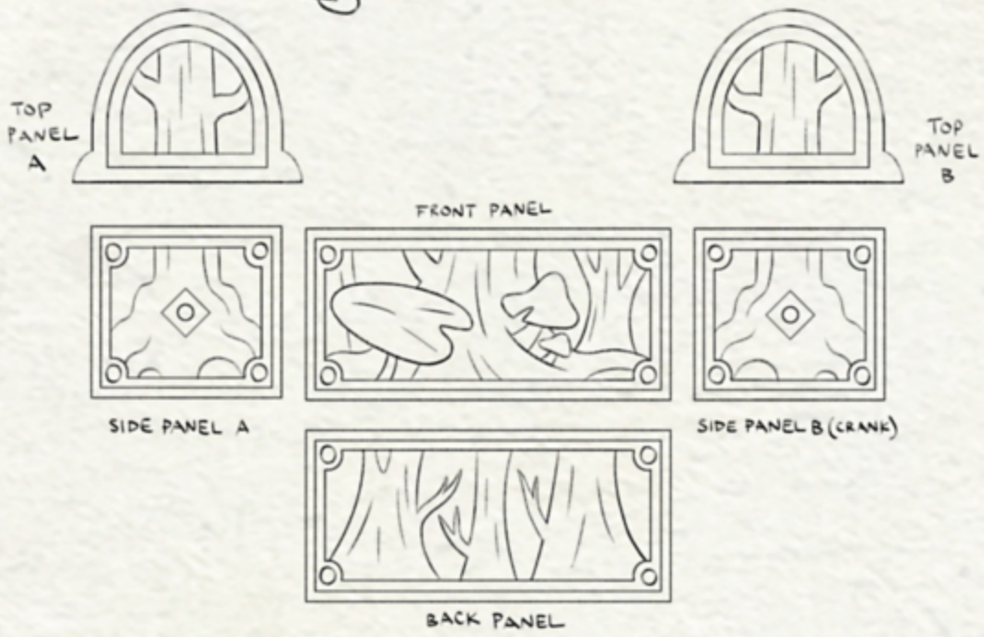
FOLLOW HIGHLIGHT DESIGN FROM FRONT 3/4 FOR OTHER ANGLES.





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6 B&W: *Andrew Gonsalves, Ian Worrel*; COLOR: *Ian Worrel, Daniaelle Simonsen* • 7 *Kim Roberson* • 9 *Joe Sparrow*

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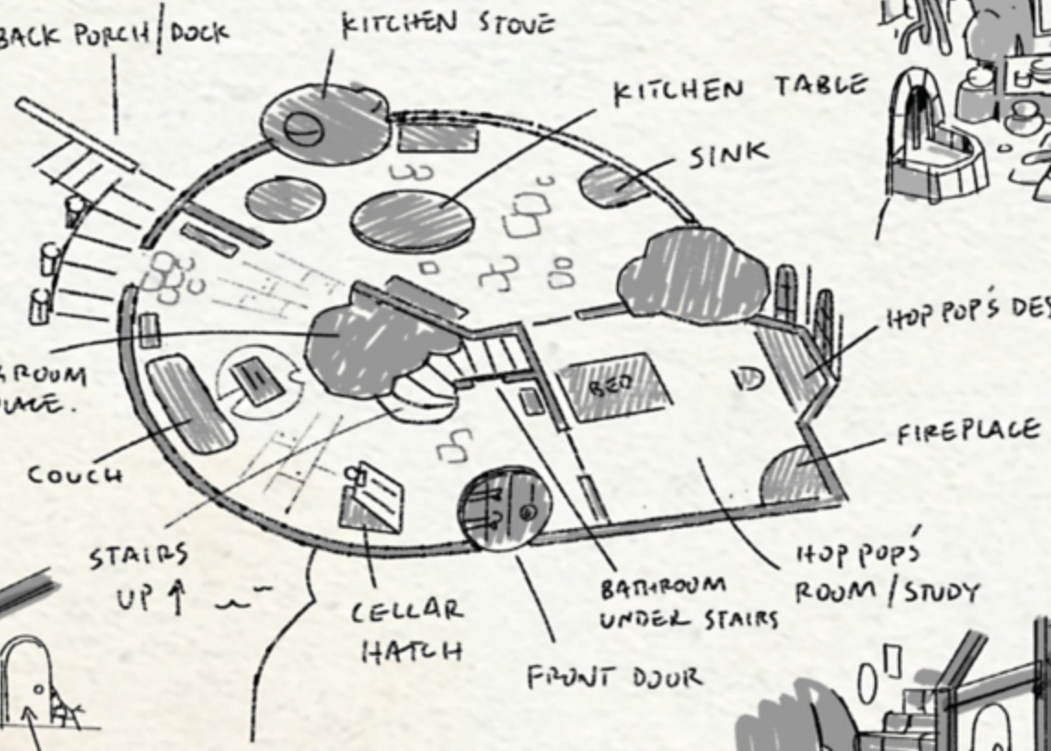
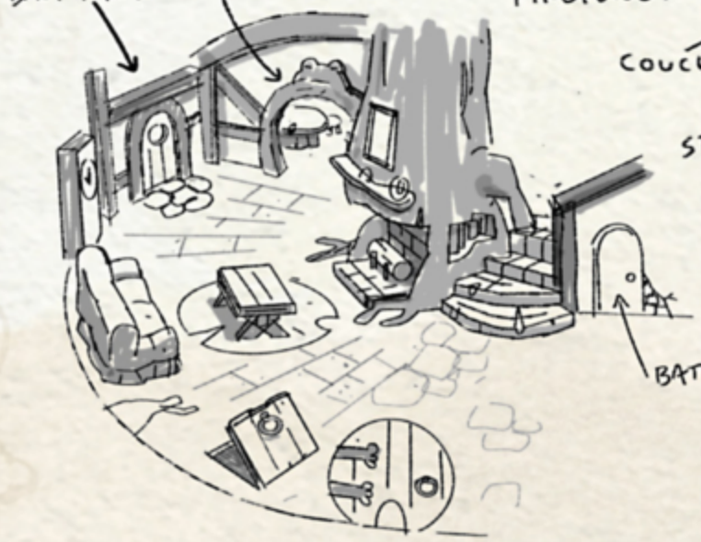
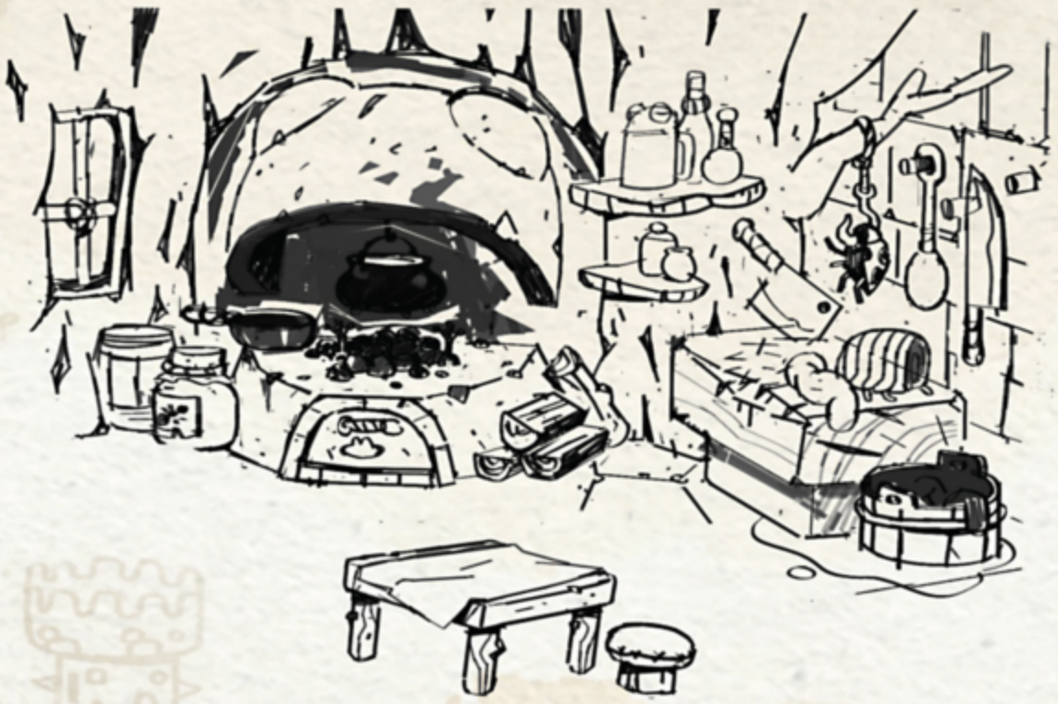
PLANTAR'S HOUSE FIRST FLOOR PLAN

(SCALE FLEXIBLE)







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Best Fronds - S1, E1: PART 2

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"Anne's speech in this episode about friendship was lifted word for word from the original pilot. Lots changed, but the core of the show would always stay the same."

— MATT BRALY, SHOW CREATOR

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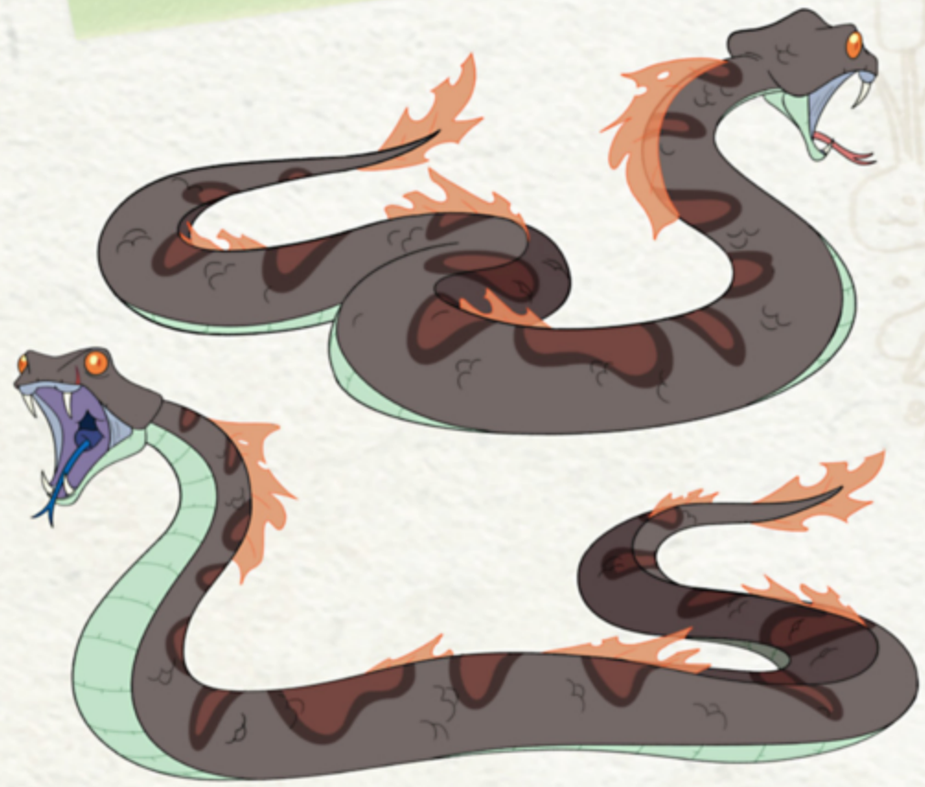

1 *Ian Worrel*
2 *Alexandre Diboine*
3, 6 B&W: *Sun Jae Lee*; COLOR: *Eleanor Michalka*
4 *Matt Braly*
5 B&W: *Brandon Wu*; COLOR: *Carol Wyatt*

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Cane Crazy - S1, E2: PART 1

1 B&W: *Sun Jae Lee*; COLOR: *Ian Worrel* • **2** B&W: *Sun Jae Lee*; COLOR: *Eleanor Michalka*
3-5, 8 B&W: *Brandon Wu*; COLOR: *Daniaelle Simonsen* • **6** *Brandon Wu*
7 *Philip Vose* • **9-10** *Joe Sparrow*

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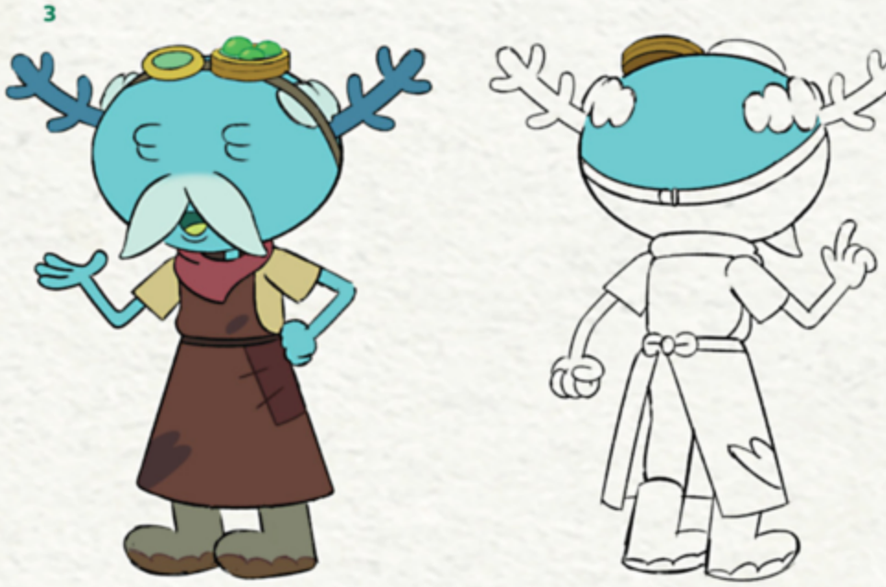

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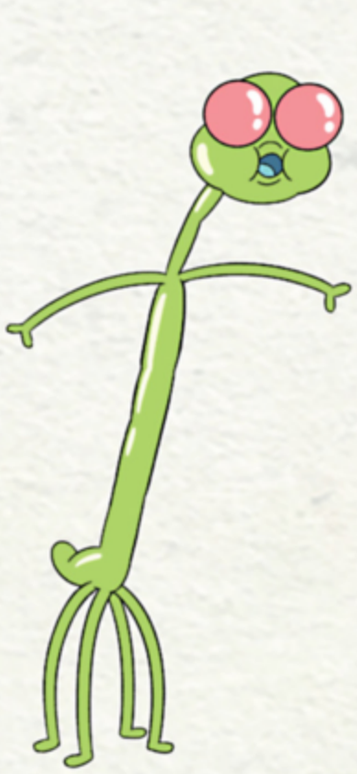

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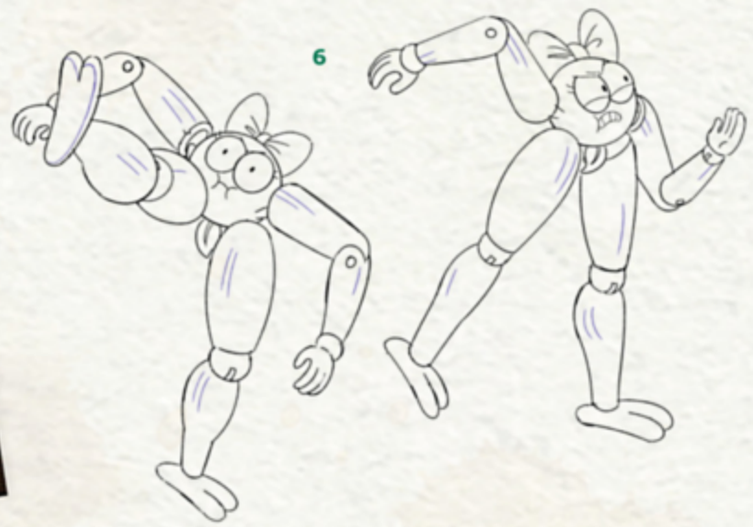

"Everyone is the protagonist of their own story. I try to approach writing side characters from this angle. Even though Loggle was originally just a one-off, I still wanted to give him as rich a backstory as our leads."

— **ADAM COLÁS,** STAFF WRITER

Flood, Sweat, and Tears - S1, E2: PART 2

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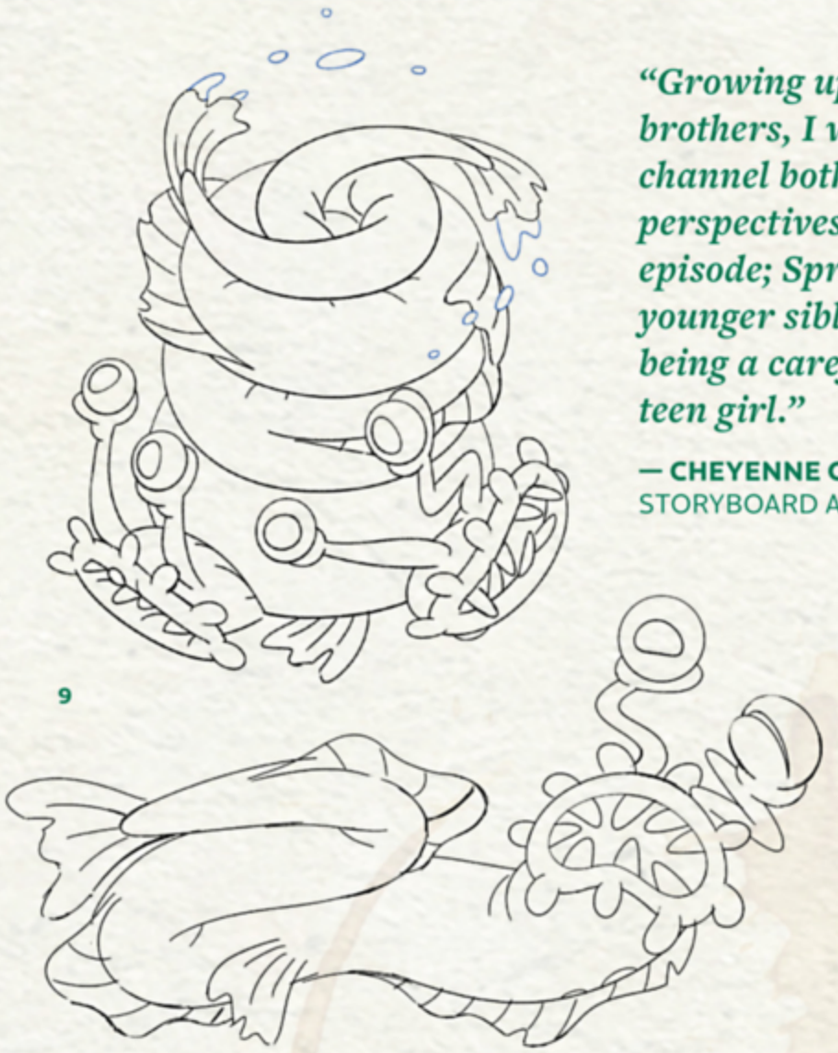

"Growing up with brothers, I was able to channel both characters' perspectives in this episode; Sprig as the younger sibling and Anne being a carefree messy teen girl."

— CHEYENNE CURTIS,
STORYBOARD ARTIST

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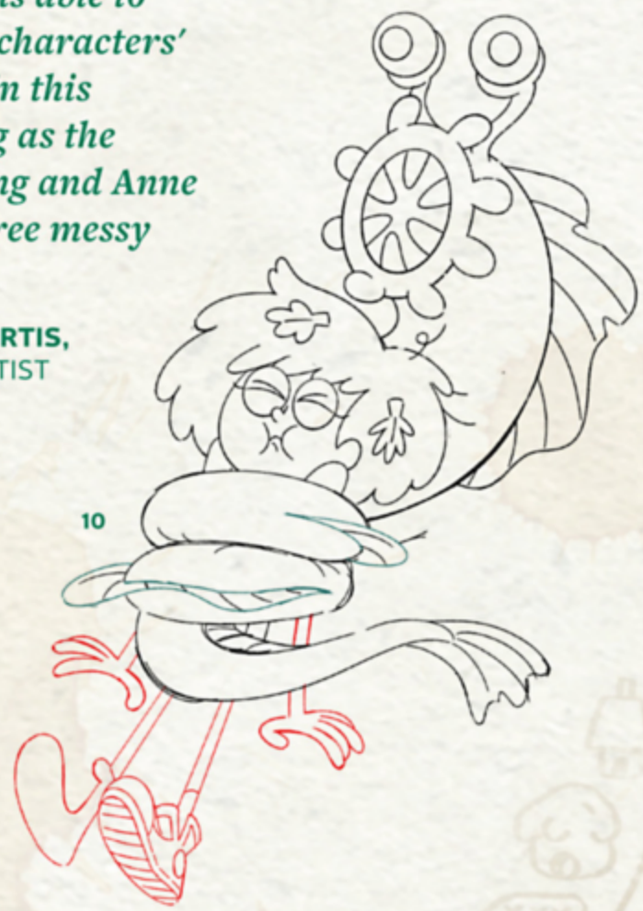

1, 3 B&W: *Philip Vose*; COLOR: *Amanda Winterstein* • **2, 5** B&W: *Joe Sparrow*; COLOR: *Daniaelle Simonsen*

Hop Luck - S1, E3: PART 1

"This was a script that Matt and I wrote together while the show was still in development, and while sharing an office that was almost too small for one person. I'd like to think our cramped little office inspired the moment when Anne and the Plantars are crammed together in the tomato plant's esophagus."

— **JACK FERRAIOLO,** STORY EDITOR

4, 6 B&W: *Brandon Wu*; COLOR: *Daniaelle Simonsen* • **7** B&W: *Sun Jae Lee*; COLOR: *Eleanor Michalka* • **8** B&W: *Sun Jae Lee*; COLOR: *Eleanor Michalka, Daniaelle Simonsen*

Stakeout - S1, E3: PART 2

"The design of the two-headed corn monster for this episode was so cool and creepy, I went as that character for Halloween the following year."

— MICHELE CAVIN, STAFF WRITER

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The Domino Effect - S1, E4: PART 1

1 B&W: *Joseph McCormick*; COLOR: *Ian Worrel* • **2** B&W: *Philip Vose*; COLOR: *Ian Worrel* • **3-4** B&W: *Joe Sparrow*; COLOR: *Carol Wyatt* • **5** B&W: *Joe Sparrow*; COLOR: *Daniaelle Simonsen*

CAT FACT!

Anne's cat, Domino, was based off of Matt Braly's beloved pet cat of the same name!

"I like how Domino 2's moth design strikes a nice balance of cute and scary — it's a balance we were always hunting for with our creature design."

— MATT BRALY, SHOW CREATOR

Taking Charge - S1, E4: PART 2

6 B&W: *Sun Jae Lee*; COLOR: *Amanda Winterstein* • **7** B&W: *Andrew Gonsalves*; COLOR: *Carol Wyatt* • **8** B&W: *Catharina Sukiman, Erik Elizarrez*; COLOR: *Ian Worrel* • **9** B&W: *Brandon Wu*; COLOR: *Carol Wyatt* • **10** *Steve Wolfhard* • **11** B&W: *Andrew Gonsalves, Brandon Wu*; COLOR: *Carol Wyatt*
12 *Brandon Wu*

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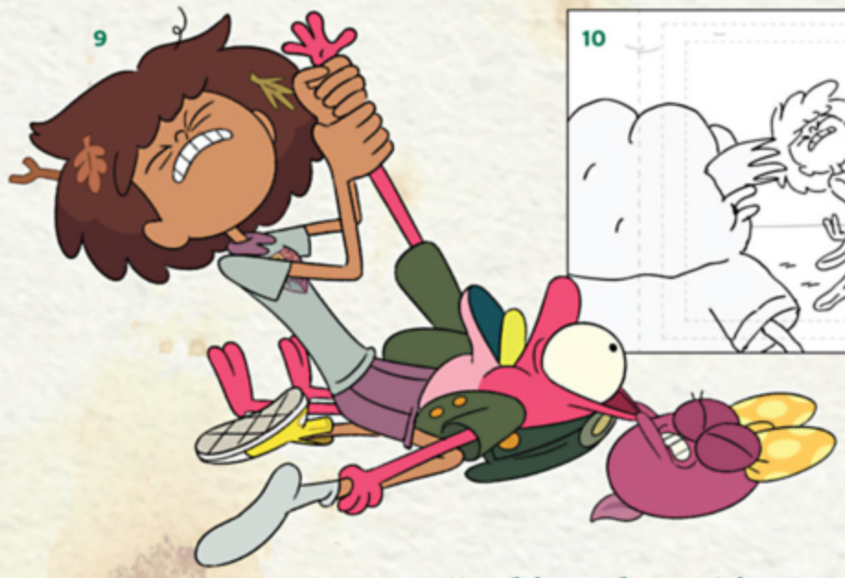

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"'Taking Charge' is one of my favorite episodes that I storyboarded on. I got to put in everything that I love in a thing: a song, and painful slapstick with Hop Pop's horrible electrocution."

— **STEVE WOLFHARD,** STORYBOARD ARTIST

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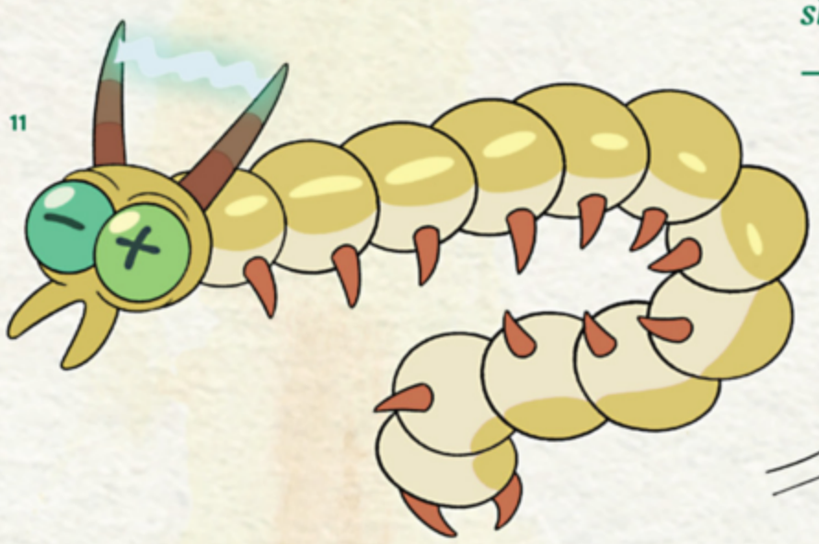

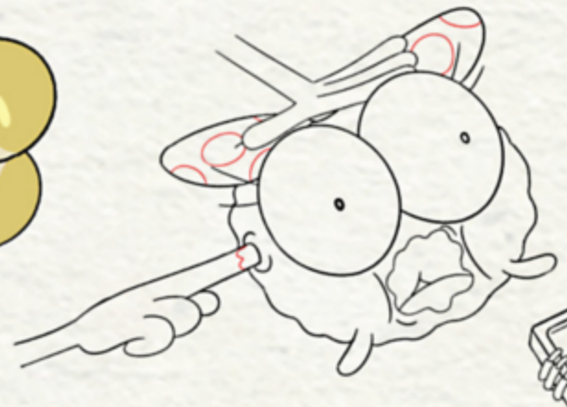

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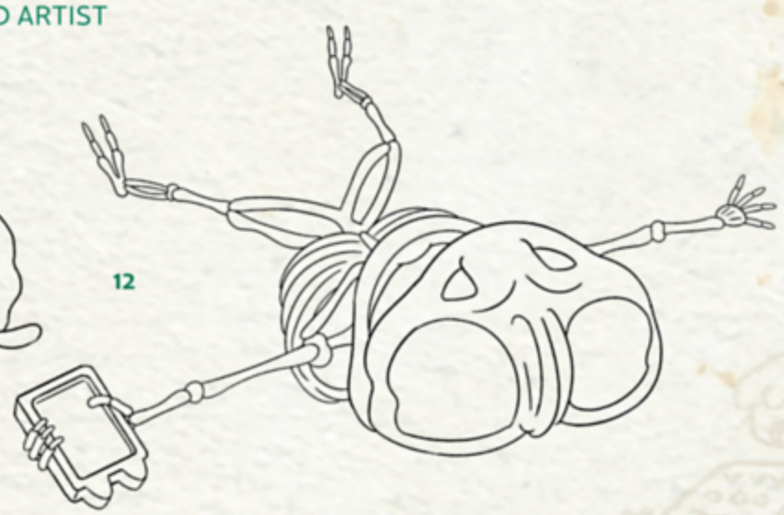

Anne Theft Auto - S1, E5: PART 1

"When we started writing this episode, Bessie was little more than a mode of transportation, but she became so much more. 'Anne Theft Auto' gave Bessie a voice, and a personality that would shine more and more as the show went on."

— **JENAVA MIE,** STAFF WRITER

Breakout Star - S1, E5: PART 2

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1 B&W: *Philip Vose*; COLOR: *Amanda Winterstein*
2 B&W: *Joe Sparrow*; COLOR: *Carol Wyatt, Marcos Cohen* • **3** *Matt Braly* • **4** B&W: *Joe Sparrow*; COLOR: *Carol Wyatt* • **5** B&W: *Philip Vose*; COLOR: *Daniaelle Simonsen* • **6** *Philip Vose, Derek Kirk Kim*
7 B&W: *Sun Jae Lee*; COLOR: *Eleanor Michalka*
8, 11-12 *Brandon Wu* • **9** B&W: *Brandon Wu*; COLOR: *Carol Wyatt* • **10** *Andrew Gonsalves*

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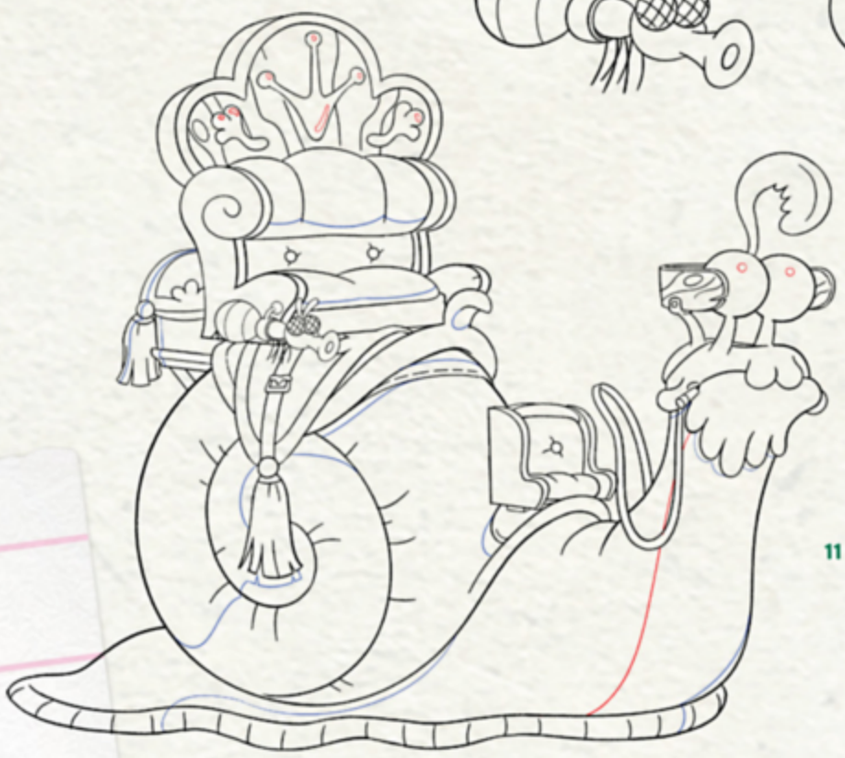

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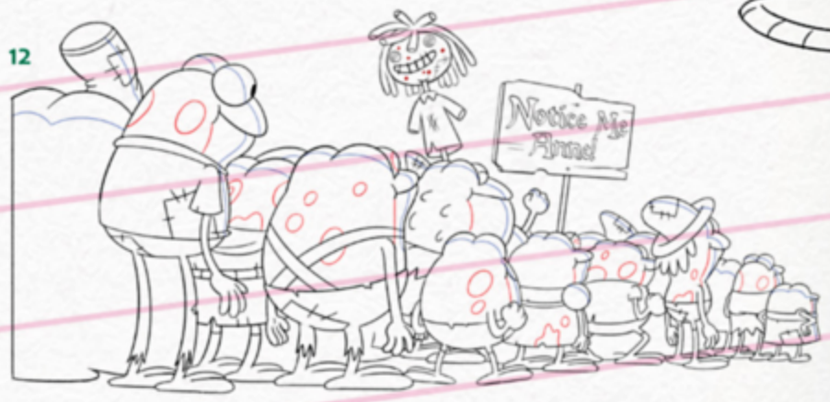


"The scene where Anne rubs the stick of butter on her face still makes me shudder."

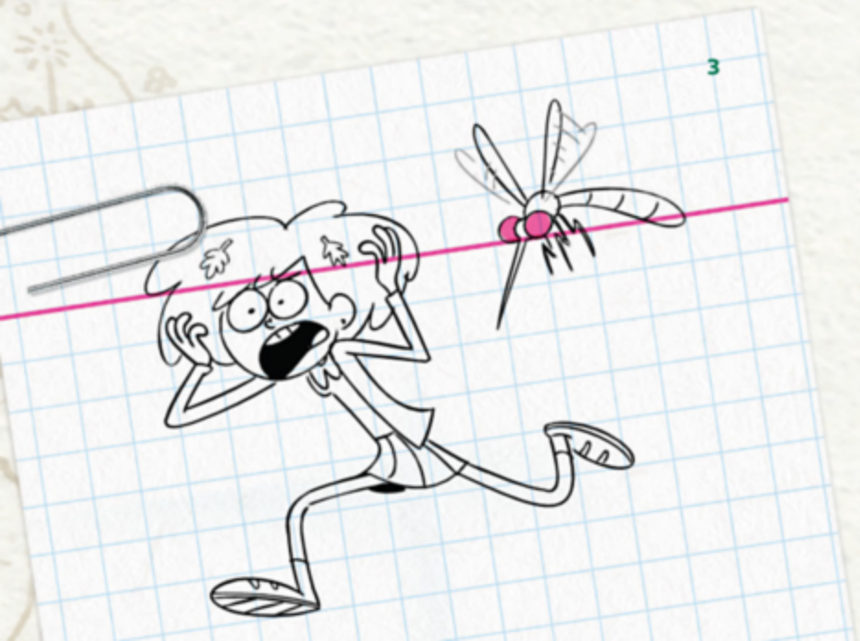
— **MATT BRALY,** SHOW CREATOR

Sprig vs. Hop Pop - S1, E6: PART 1

1 B&W: *Philip Vose*; COLOR: *Amanda Winterstein* • **2, 4** B&W: *Joe Sparrow*; COLOR: *Carol Wyatt*
3 *Matt Braly* • **5-6, 10** *Philip Vose*
7-8 B&W: *Brandon Wu*; COLOR: *Carol Wyatt* • **9** B&W: *Andrew Gonsalves*; COLOR: *Carol Wyatt*

"Jeremy the beetle was introduced in this episode and would return a few times throughout the series. This lilypad fighting arena would also return in the season 2 episode, 'Ivy on the Run.' It's a great example of us trying to economize and repurpose artwork."

— MATT BRALY, SHOW CREATOR



Girl Time - S1, E6: PART 2

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"We kept hoping Buck Leatherleaf (the cowboy frog) would return and grow into a bigger recurring role. Alas, it never really happened for poor Buck."

— MATT BRALY, SHOW CREATOR

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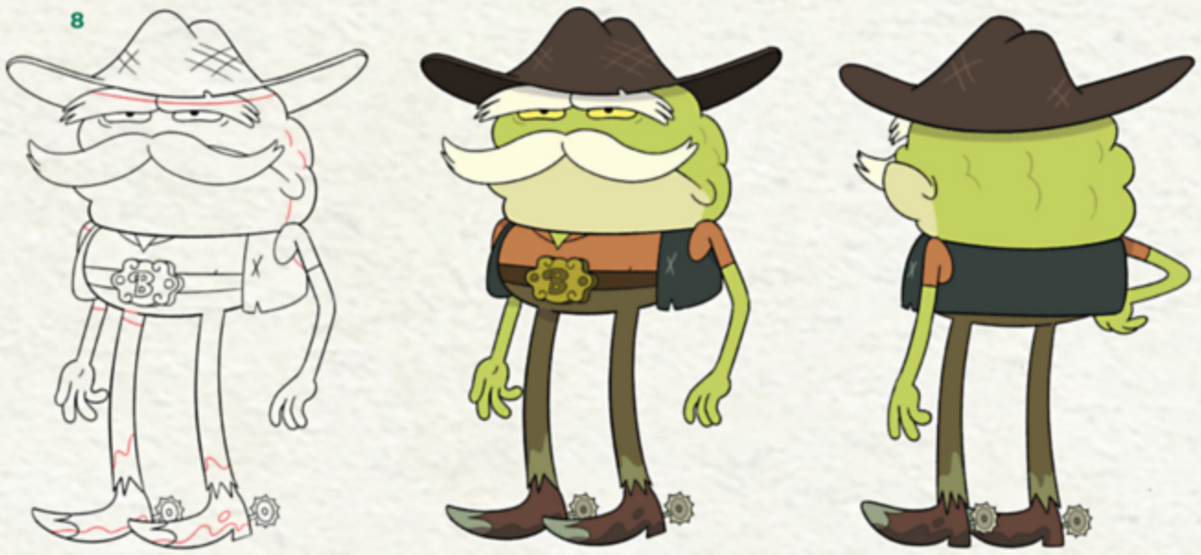

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Dating Season - S1, E7: PART 1

1, 5 B&W: *Sun Jae Lee*; COLOR: *Eleanor Michalka* • **2, 4** B&W: *Brandon Wu*; COLOR: *Carol Wyatt*
3 *Brandon Wu* • **6** B&W: *Joseph McCormick*; COLOR: *Ian Worrel* • **7** *Joe Sparrow*
8-10 B&W: *Joe Sparrow*; COLOR: *Carol Wyatt* • **11** BACKGROUND: B&W: *Andrew Gonsalves*; COLOR: *Daniaelle Simonsen* / EXPLOSION: B&W: *Andrew Gonsalves*; COLOR: *Daniaelle Simonsen*

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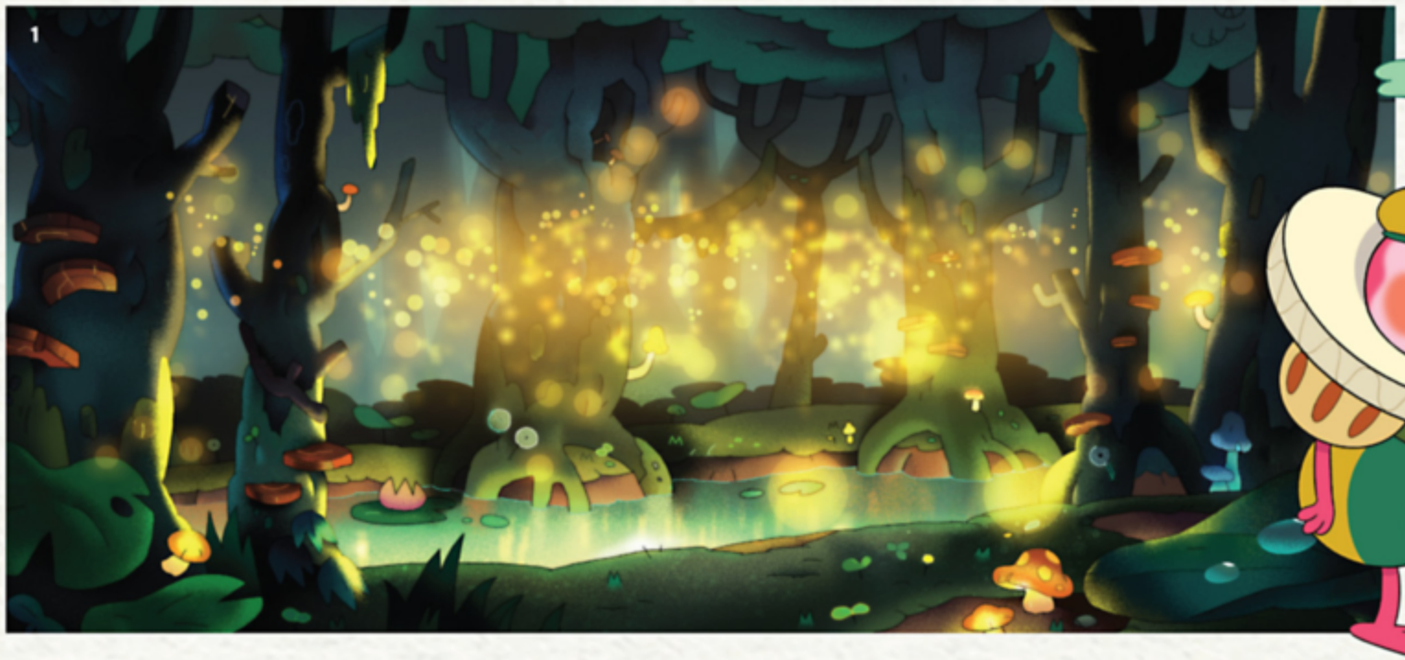

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"I remember the art team telling me the love dove nest was meant to visually represent a dysfunctional relationship. I was always impressed by the amount of thought they poured into the design of this world."

— **MATT BRALY,** SHOW CREATOR

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Anne vs. Wild - S1, E7: PART 2

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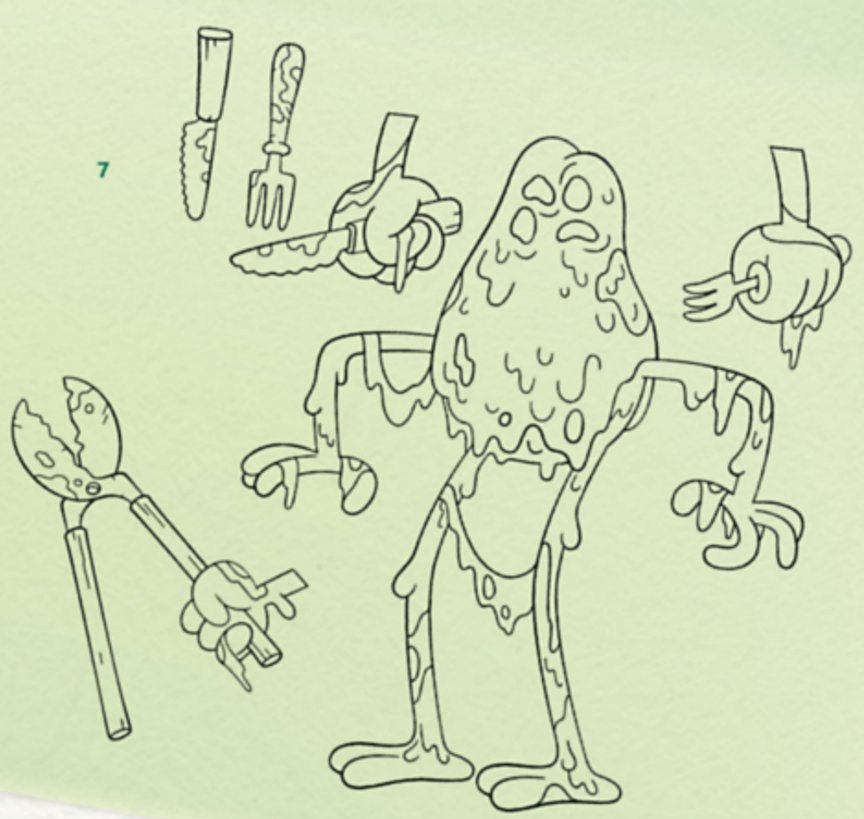

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"I had the honor of helping design Soggy Joe and the honor of adding a bunch of bones into his soggy beard."

— **DREW APPLEGATE,** STORYBOARD ARTIST

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Contagi-Anne - S1, E8: PART 1

1 B&W: *Joseph McCormick*; COLOR: *Jules Itzkoff* • **2** B&W: *Joseph McCormick*; COLOR: *Eleanor Michalka* • **3** B&W: *Joe Sparrow*; COLOR: *Carol Wyatt* • **4-5** *Joe Sparrow* • **6** B&W: *Joseph McCormick*; COLOR: *Amanda Winterstein* • **7-9** B&W: *Brandon Wu*; COLOR: *Carol Wyatt*
10 B&W: *Sun Jae Lee*; COLOR: *Amanda Winterstein*

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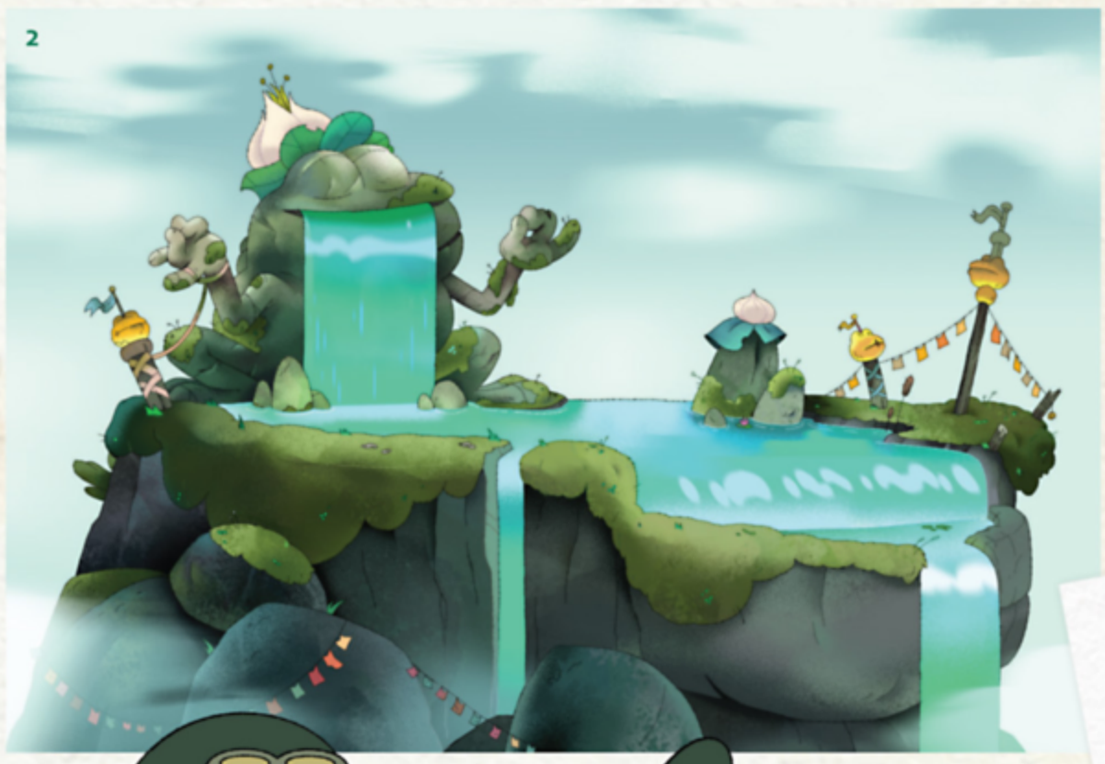

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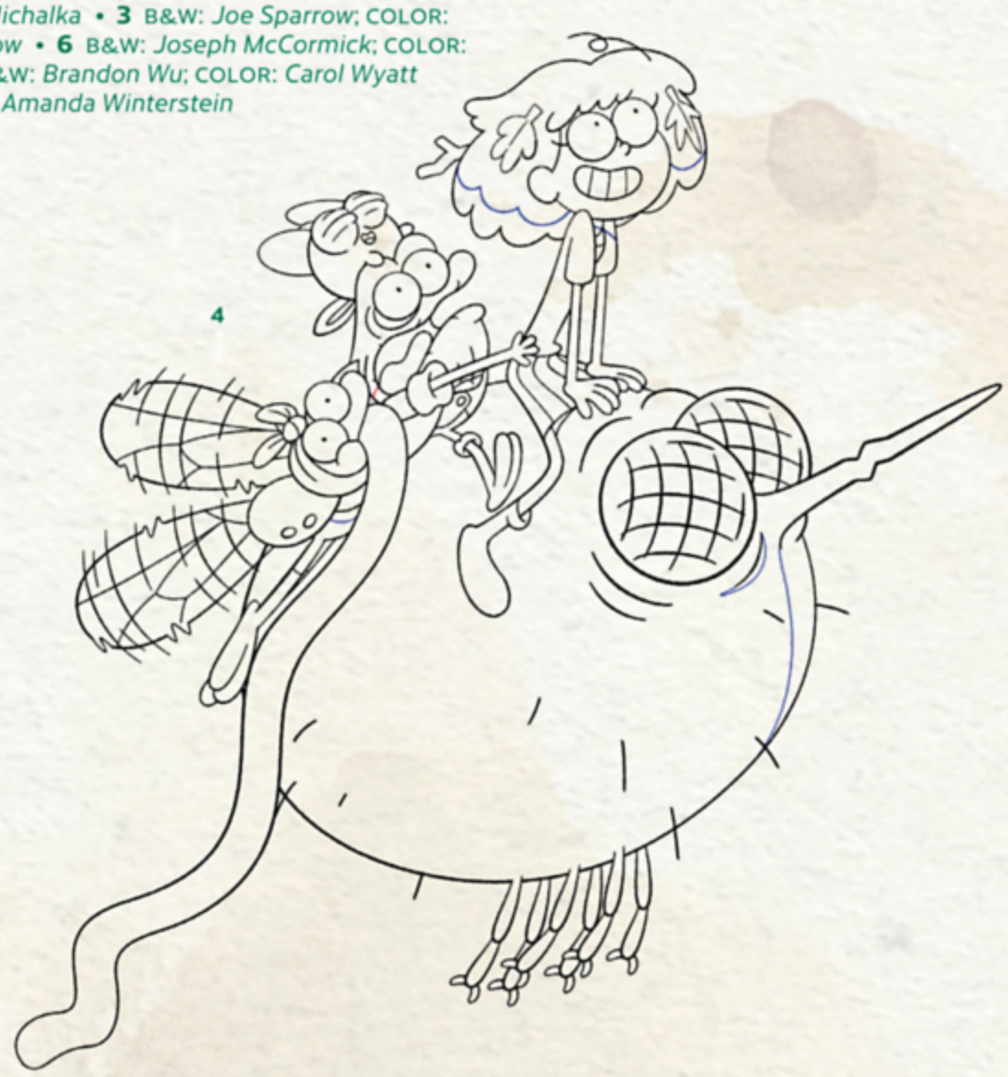

"The disease that the Plantars think *they're suffering from is a real thing. Red Leg kills tons of frogs every year. Yeah, we learned a lot of frog facts on this show."*

— **MATT BRALY,** SHOW CREATOR

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Family Shrub - S1, E8: PART 2

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"This episode went a long way towards making the Plantar family history feel mysterious... and these hidden passages would become very handy later."

— **MATT BRALY,** SHOW CREATOR

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1-2 B&W: *Joseph McCormick*; COLOR: *Jules Itzkoff* • **3-4** B&W: *Joe Sparrow*; COLOR: *Carol Wyatt* • **5, 8** B&W: *Brandon Wu*; COLOR: *Carol Wyatt*

Lily Pad Thai - S1, E9: PART 1

"Seeing character designer Joe Sparrow's drawings of Anne in traditional Thai costuming for the first time was emotional for me. I adore this design."

— **MATT BRALY,** SHOW CREATOR

6, 9 B&W: *Brandon Wu*; COLOR: *Daniaelle Simonsen* • **7** B&W: *Catharina Sukiman*; COLOR: *Carol Wyatt* • **10-11** B&W: *Sun Jae Lee*; COLOR: *Amanda Winterstein*

Plantar's Last Stand - S1, E9: PART 2

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"I think it was around this episode that we realized what a powerful engine for stories Hop Pop could be. He was prideful, stubborn, and acted morally superior so it became fun to push him into doing horrible things. This was also our introduction to the family vegetable stand, which would return frequently."

— **MATT BRALY,** SHOW CREATOR

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Toad Tax - S1, E10: PART 1

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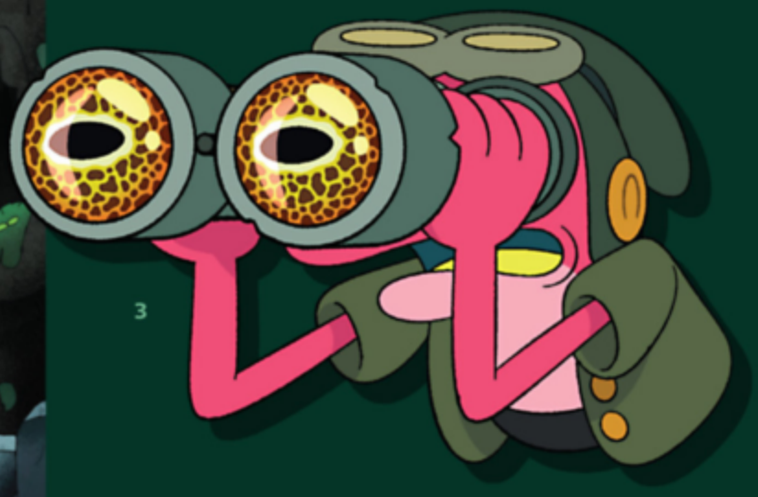

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1 B&W: *Philip Vose*; COLOR: *Amanda Winterstein*
2 *Philip Vose*
3, 5, 10, 12 B&W: *Joe Sparrow*; COLOR: *Carol Wyatt*
4, 6-8, 9, 13 B&W: *Joe Sparrow*; COLOR: *Daniaelle Simonsen*
8 *Derek Kirk Kim*
11 *Valentin Seiche*

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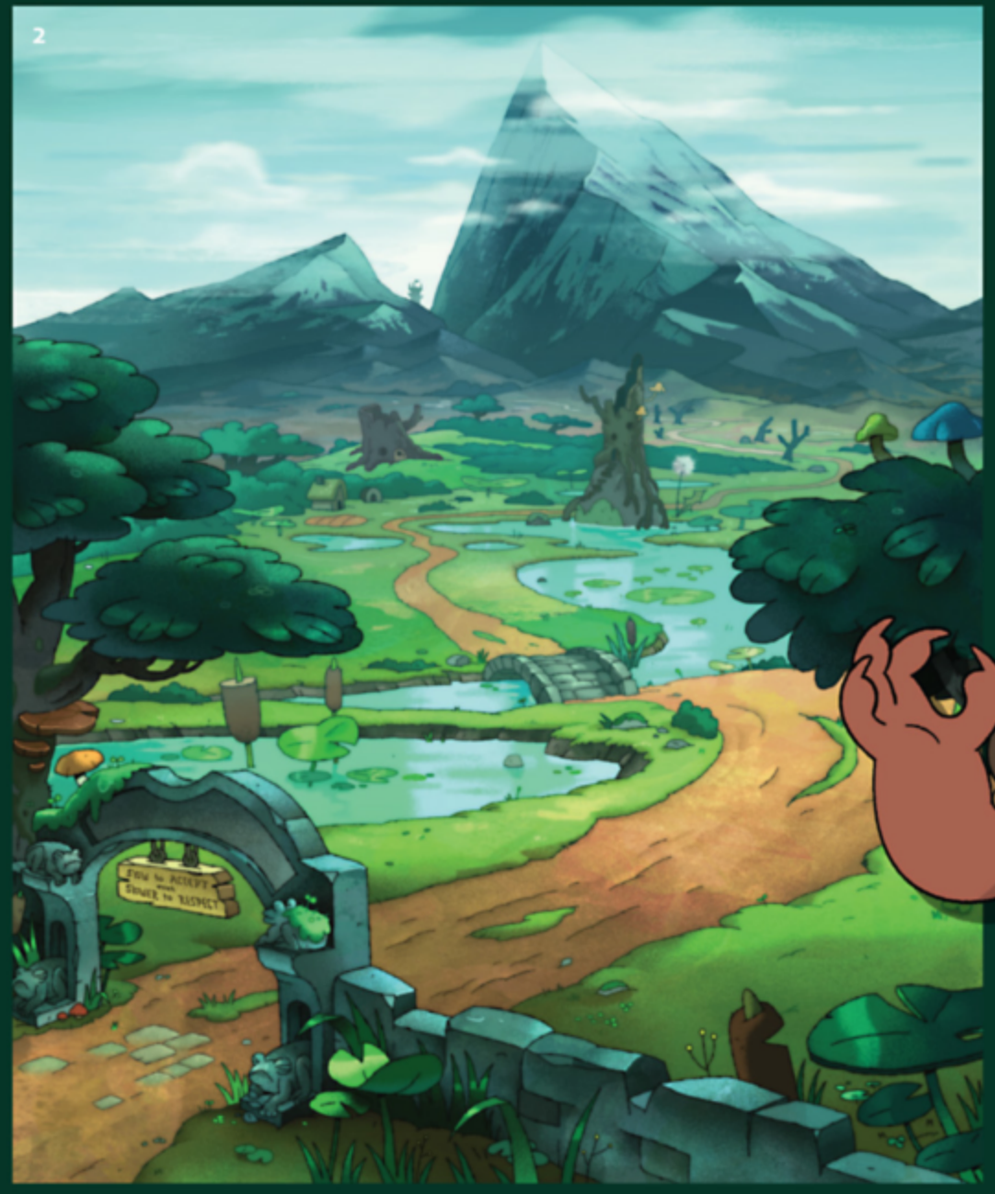

"'Toad Tax' was the first episode of a cartoon I've boarded on that had a serious, emotional moment in it. Being able to board Anne standing up for her family and take on the role of town protector as rain began to pour will always be a moment in my career I'll never forget. That and smashing open the Mayor's butt in statue form and gold pouring out."

— **DREW APPLEGATE,** STORYBOARD ARTIST

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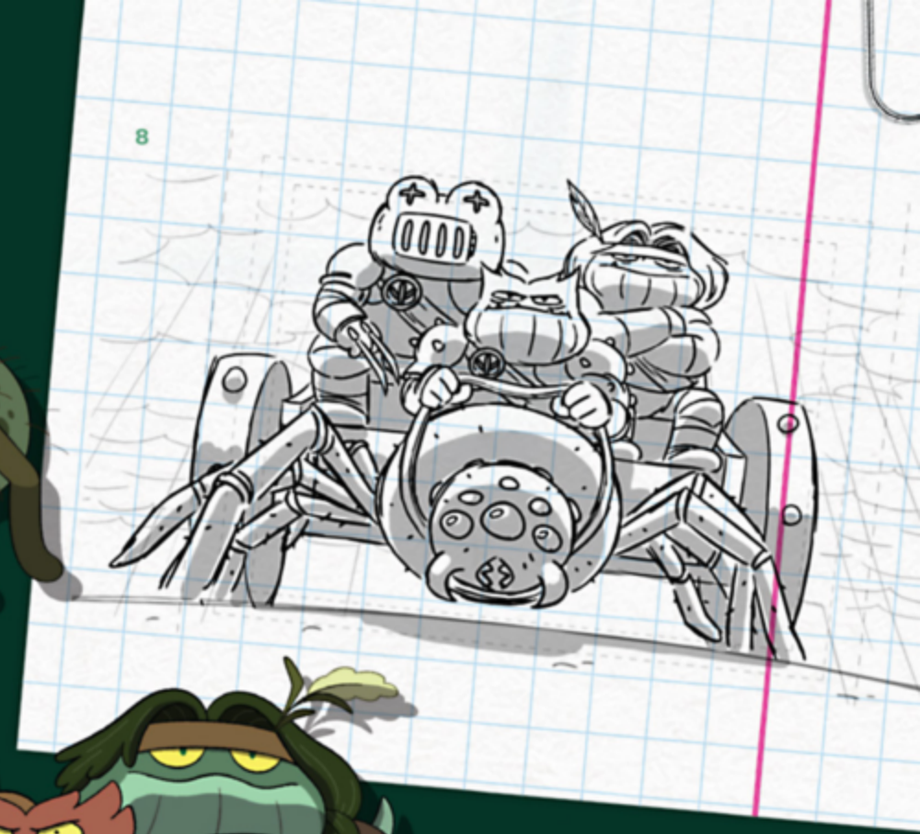

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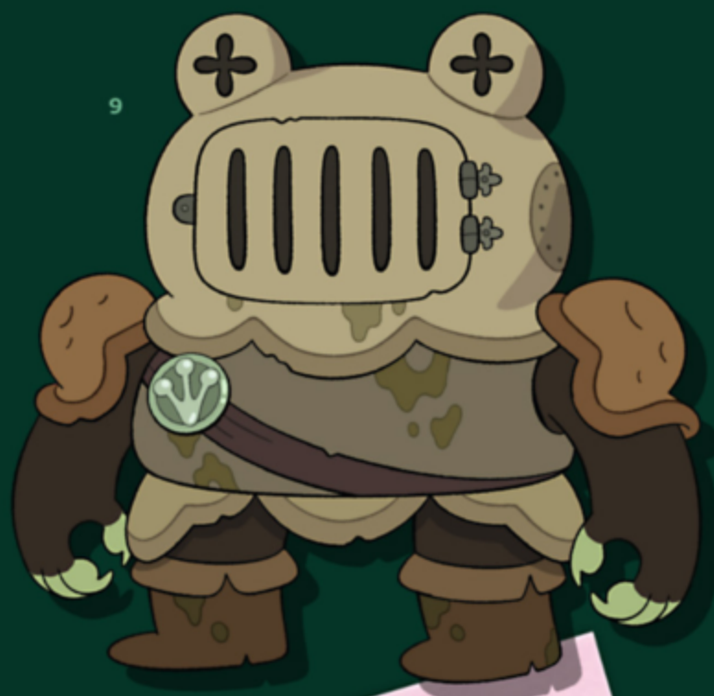

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EARLY CONCEPT ART INSPIRED THIS HELMET!

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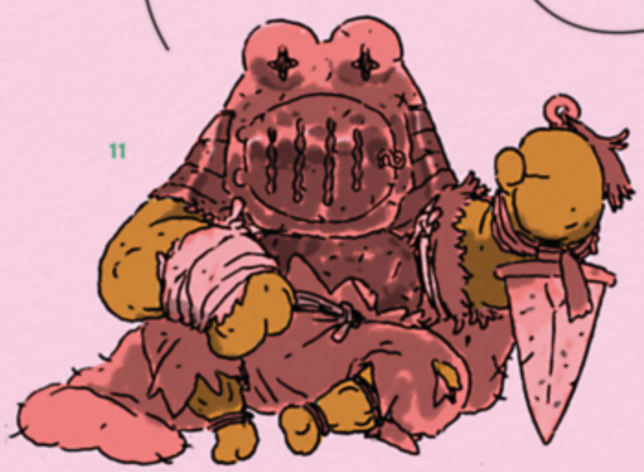

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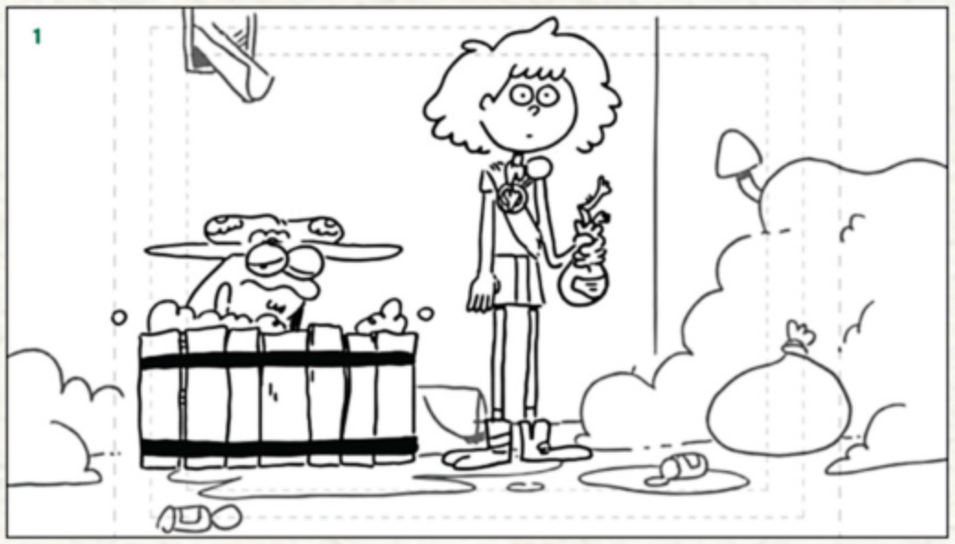
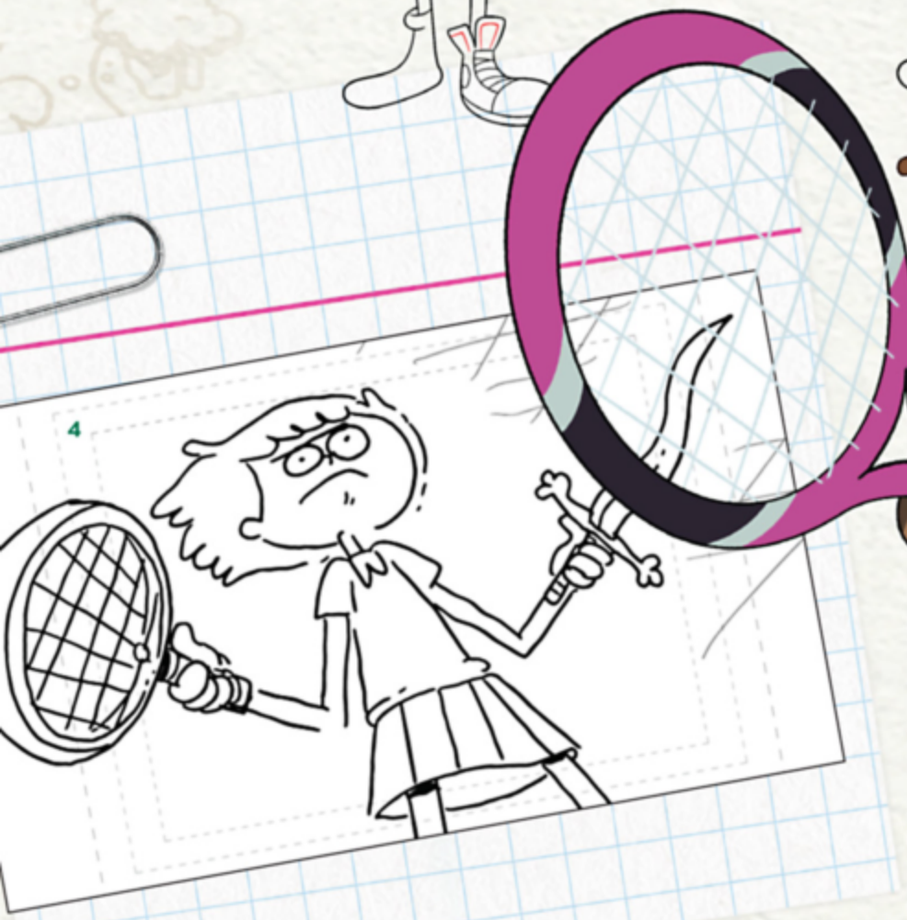


1, 4, 8 *Drew Applegate*
2-3, 5 B&W: *Joe Sparrow*; COLOR: *Carol Wyatt*
6 B&W: *Joe Sparrow*; COLOR: *Phillip Vose*
7 B&W: *Joseph McCormick*; COLOR: *Amanda Winterstein*
9 B&W: *Andy Gonsalves, Philip Vose*; COLOR: *Carol Wyatt*
10 *Phillip Vose*



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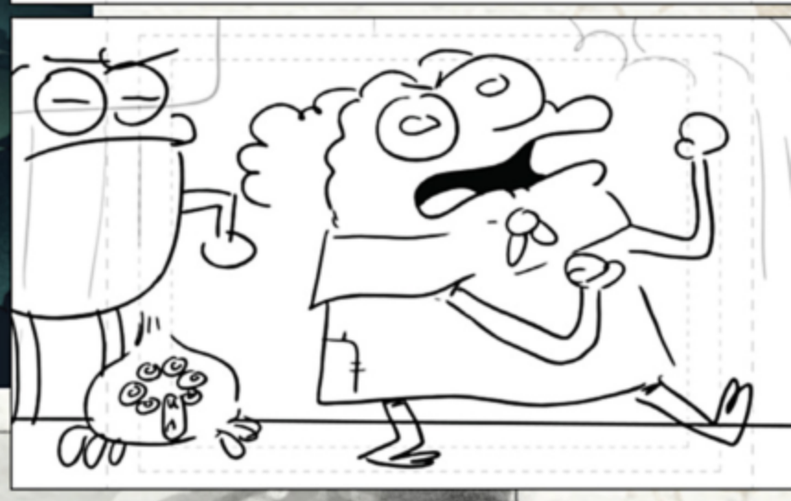

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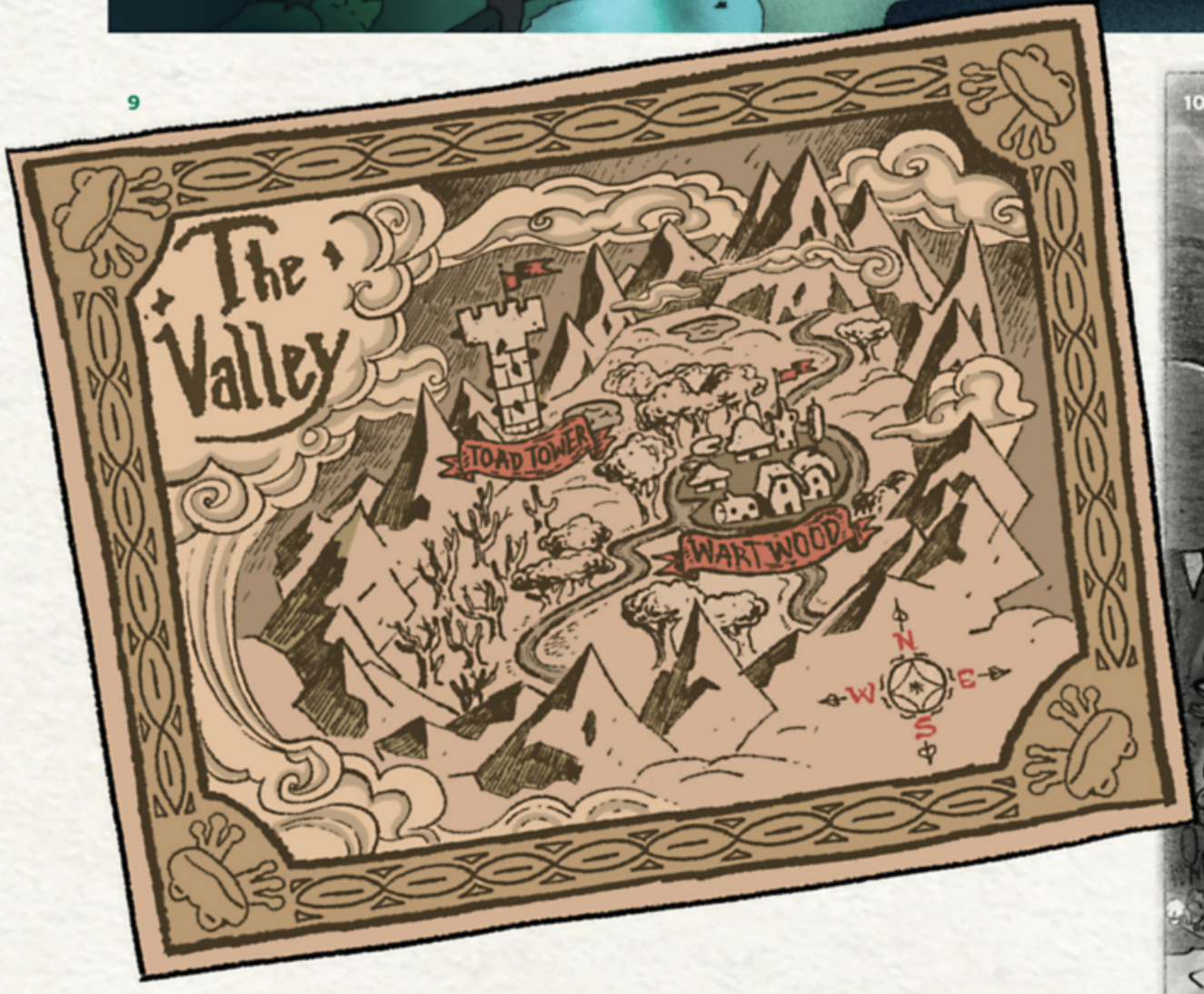

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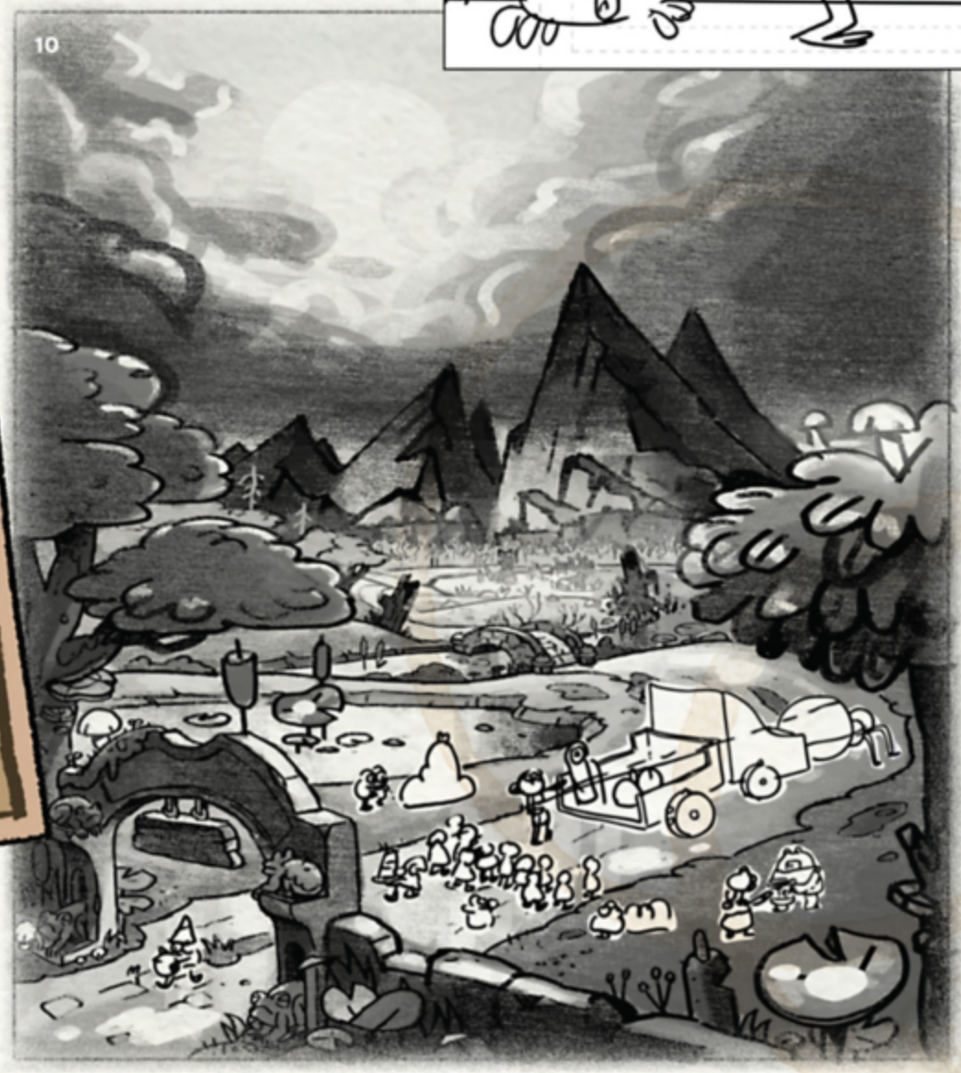

Sasha Waybright

When Anne was zapped to Amphibia she wasn't alone — her two schoolmates were also transported. The first that we meet on the show is Sasha Waybright (Anna Akana), who quickly aligns herself with the toads and even has a sidekick in one-eyed toad warrior Grime (Troy Baker).

Sasha, Braly admits, is "one of my favorite characters." Writing Sasha, the *Amphibia* team wanted to create the perfect foil, someone Anne could really stand up to after living under their thumb her whole life. Slotting into the show's themes of change and maturation, the character was essential because then the team could show how much Anne had changed by being away from Sasha all those months. Spending time with the Plantars in Wartwood helped Anne to reevaluate what was important to her, leading to the epic and tragic conflict between the two girls in the season one finale, "Reunion."

"You can tell that Sasha's never been told *no* before by Anne. It's just never happened. And you can feel the tectonic plates of this relationship shifting because of that confidence that Anne now has," Braly said.

Amphibia wasn't content to leave Sasha as a one-note antagonist however. Throughout the series, the writers were looking to unravel and investigate Sasha's relationship to control — her need to control her friends, her situation, how she is perceived, and how she perceives.

A brief flashback in season one shows Sasha standing up to some bullies on Anne's behalf, which is ironic because Sasha is, of course, herself a bully. But from Sasha's point of view, she was providing a service and deserved to be respected and followed because of that service. This makes her an ideal partner for the oppressive toads, who provide protection and then demand tribute in return.

In the same way that Sprig is partnered with Anne, toad leader Grime is partnered with Sasha, suggesting that Grime represents who she is on the inside. The cohort she chooses is a hyper version of herself, who is also more outwardly brutish.

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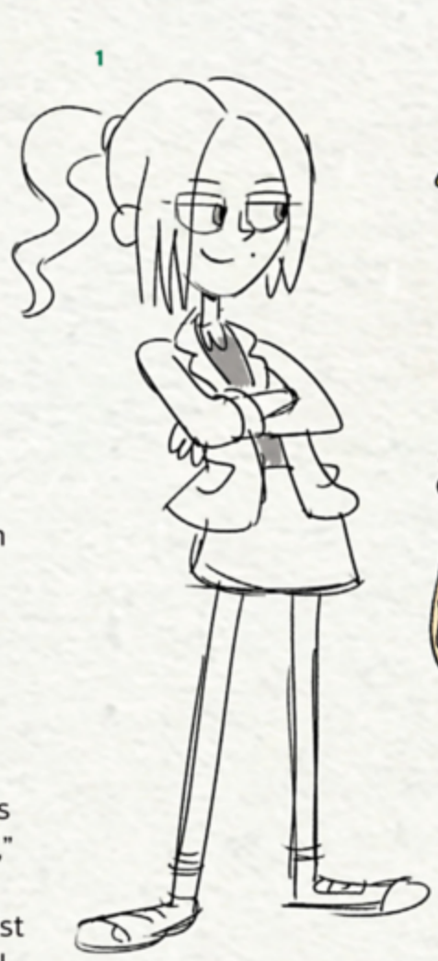

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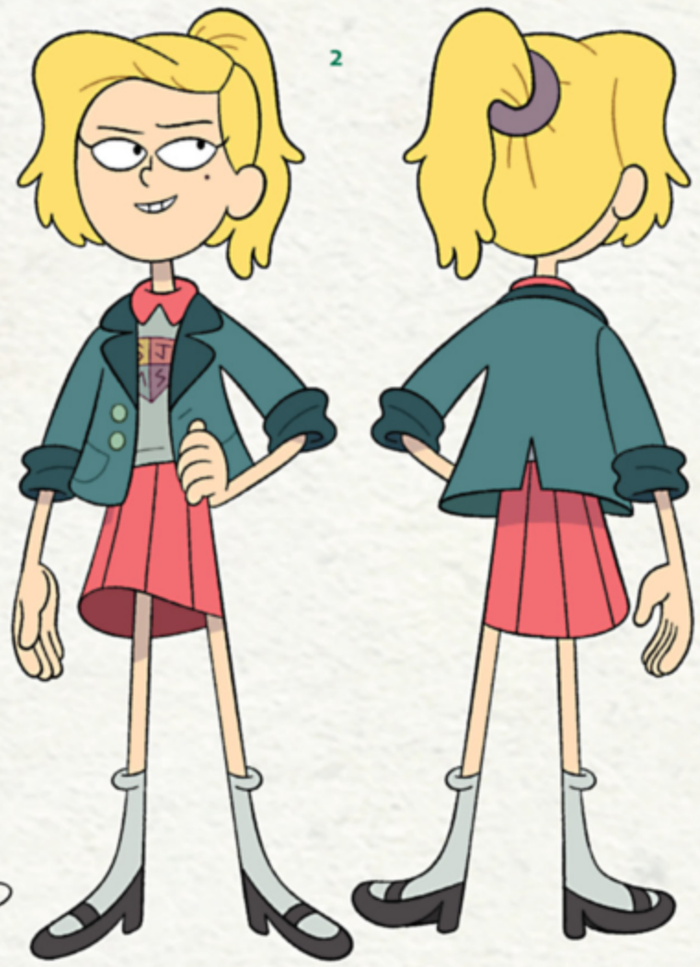
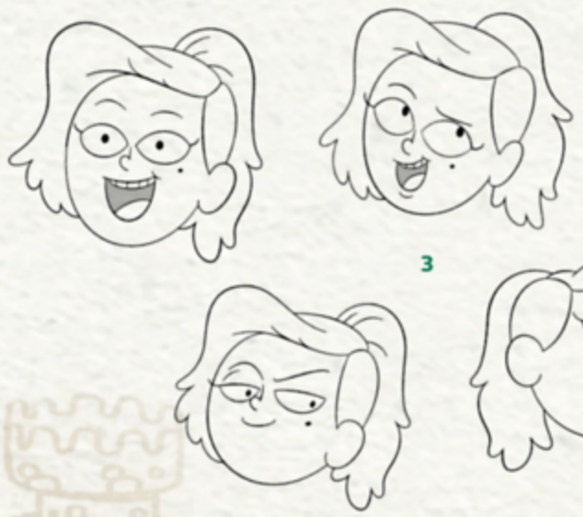


From a character design point of view, unlike Anne — who remains in a grimier version of her Catholic school outfit for the entirety of season one — Sasha fully changes herself to fit in with her new surroundings. This was part of both of their characters' arcs, with the *Amphibia* team wanting Anne — who begins the show as a lazy, selfish shoplifter — to get better and for Sasha to get worse. Instead of reinventing herself in a positive way, Sasha leans into her negative qualities because they initially help her to get ahead in this horrifying environment.

The events of "Reunion" are the catalyst for Sasha's own transformation throughout the show. And after her schemes fall through yet again in season two, she comes to the realization that the control she craves is only pushing people away. It takes time to get there, but she ultimately leaves *Amphibia* a hero through and through.



3

1, 5, 7, 11 *Kim Roberson*
2 B&W: *Joe Sparrow, Erik Elizarrez*; COLOR: *Daniaelle Simonsen, Ian Worrell*
3, 6, 8-10 *Joe Sparrow*
4 B&W: *Brandon Wu*; COLOR: *Carol Wyatt*
12 *Matt Braly*

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SAGE MODE!

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Grime

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Grime has been part of *Amphibia* ever since the show was just a tadpole. The fierce and bloodthirsty toad lord was born because the narrative needed a thematic parallel to Sasha. His inclusion in the story would allow the frogs to have someone to stand up to, mirroring Anne's pre-adventure situation back home.

What the crew never foresaw was that Grime would also develop strong comedy chops. "We were always looking for a different angle on the traditional adventure story tropes," explains Braly. "That said, we never could have predicted how laugh-out-loud hilarious this grumpy bruiser could often be." Grime played off wonderfully with just about everyone he was paired with — Sasha, Hop Pop, Anne, and eventually even Sprig.

From a design perspective, Grime's toothy grin and hollow eyes bring to mind a jack-o'-lantern mixed with a great white shark. Costume wise, his bronze-scaled armor carries echoes of a Roman gladiator or centurion — a distinctly military feel.

"Grime was a delight to storyboard because the artists never had to consider eye direction."

— MATT BRALY, SHOW CREATOR

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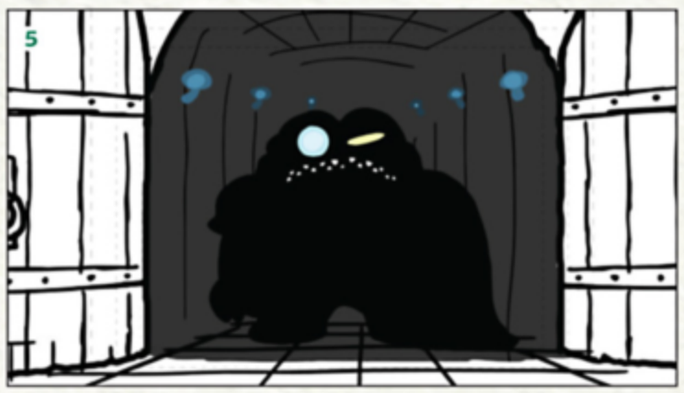
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1, 4 B&W: *Joe Sparrow, Erik Elizarrez*; COLOR: *Daniaelle Simonsen, Ian Worrell* • **2-3** *Footage from animated sizzle piece*; ANIMATION: *Rough Draft Studios, Inc.*
5 *Bert Youn* • **6** *Hannah Ayoubi* • **7-8** *Philip Vose* • **9** B&W: *Joe Sparrow*; COLOR: *Carol Wyatt* • **10** B&W: *Brandon Wu*; COLOR: *Carol Wyatt*

Prison Break - S1, E10: PART 2

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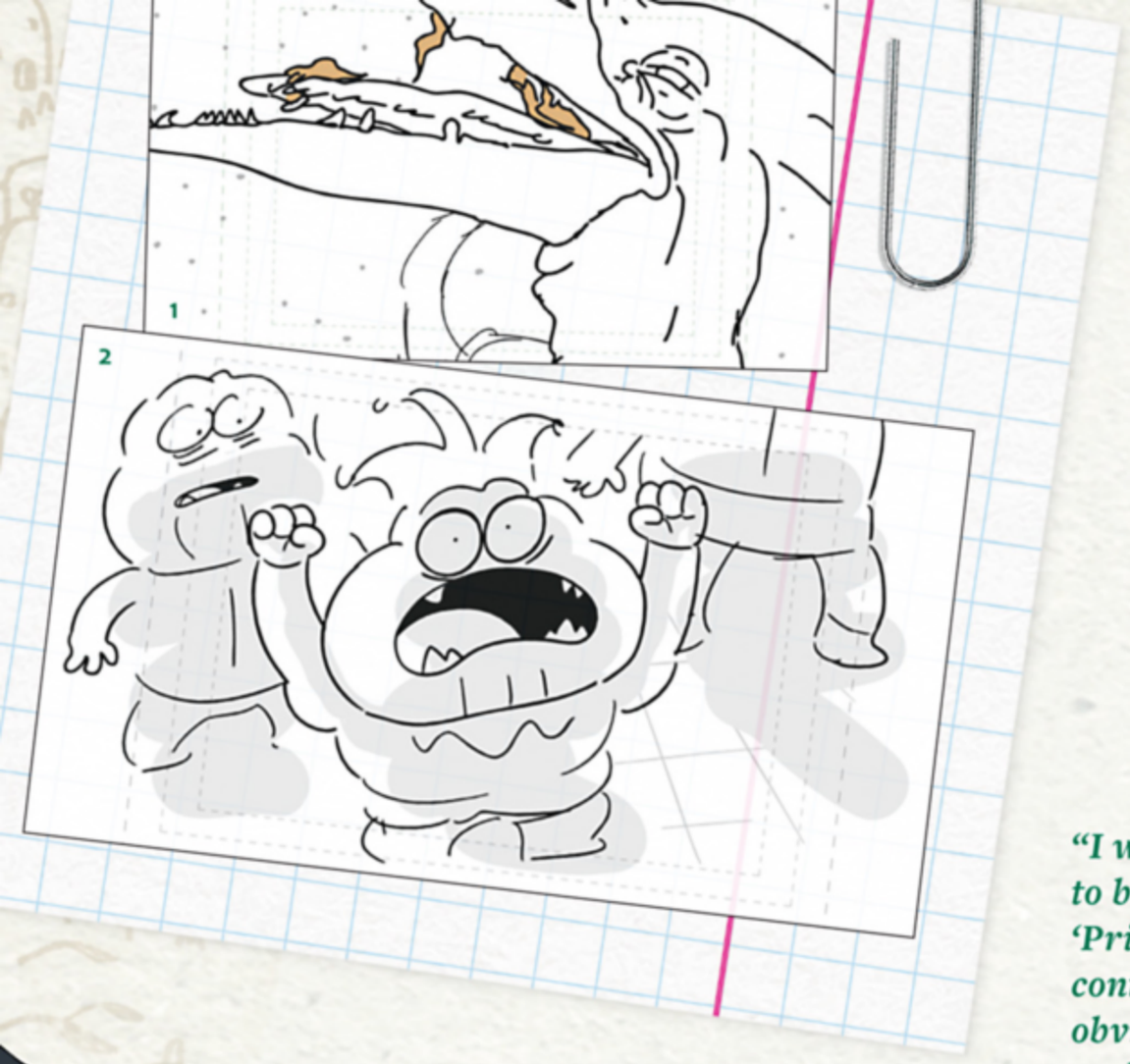
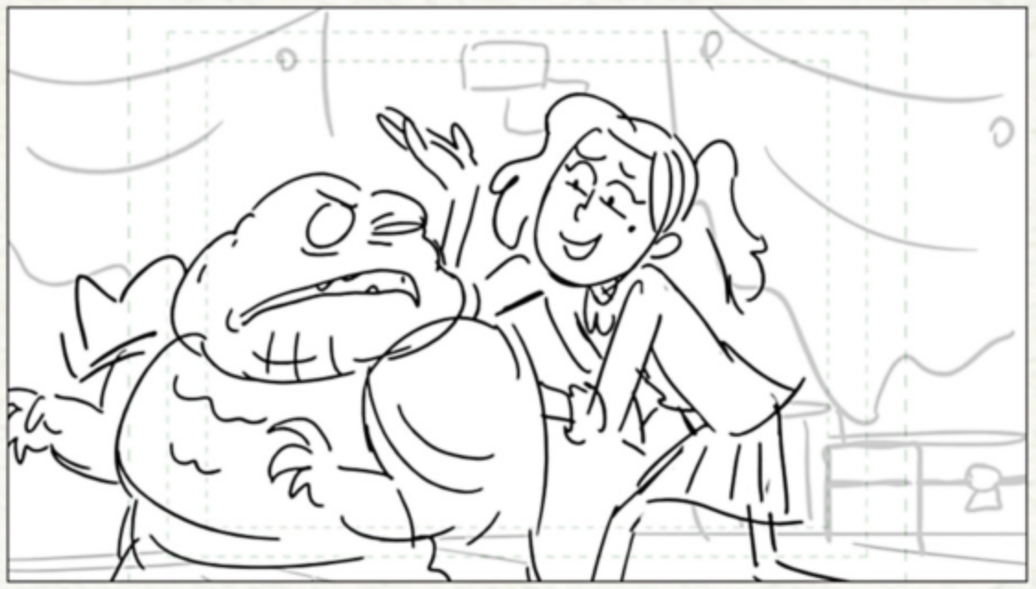


"I was so psyched that Aaron Austin and I got to board Sasha and Grime's debut in the episode 'Prison Break.' I'm a big fan of duos with a big design contrast and I'm often rooting for the baddies, so obviously I had a blast. I loved their dynamic with each other and they are so fun to draw!"

— **HANNAH AYOUBI,** STORYBOARD ARTIST

7



1 *Steve Wolfhard* • **2, 7** *Hannah Ayoubi*
3 B&W: *Joe Sparrow*; COLOR: *Carol Wyatt*
4 B&W: *Brandon Wu*; COLOR: *Daniaelle Simonsen*
5 B&W: *Brandon Wu*; COLOR: *Carol Wyatt*
6 *Philip Vose* • **8-10** *Joe Sparrow*
11 *Aaron Austin*

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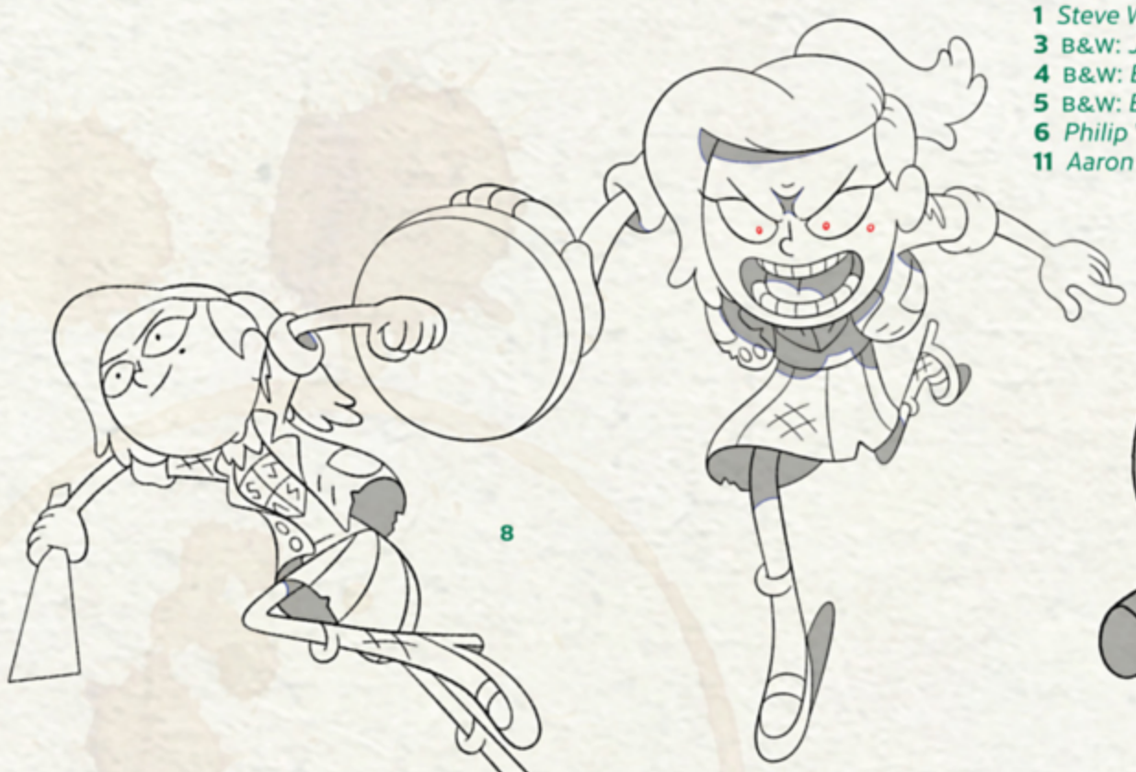
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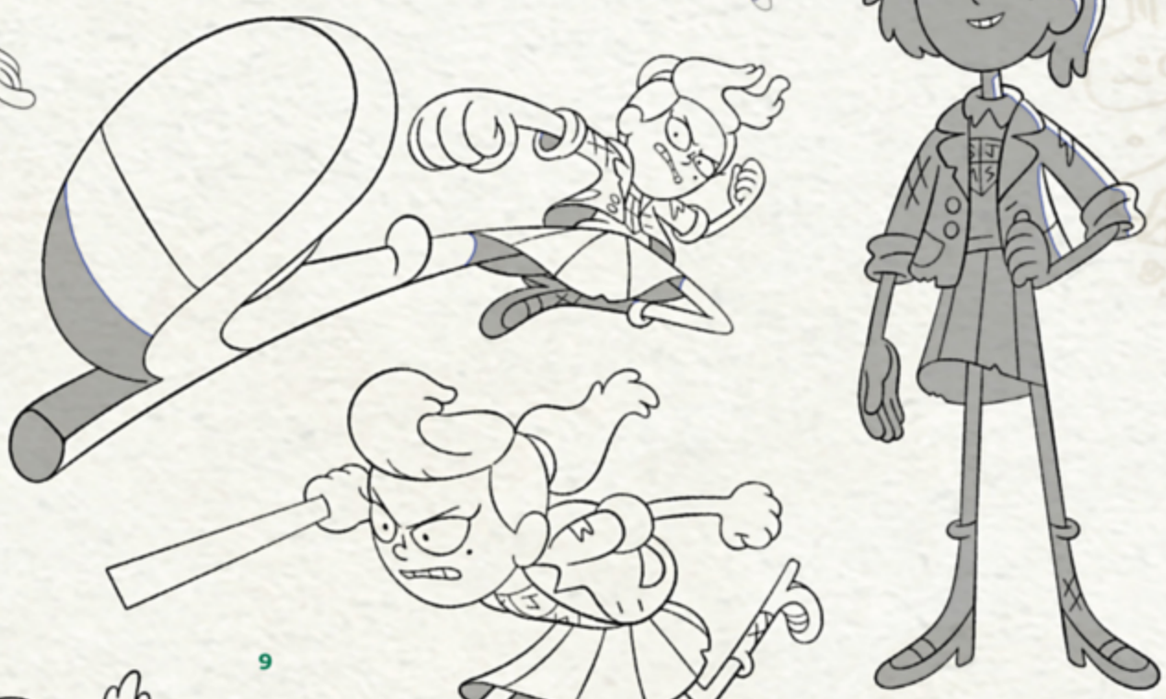
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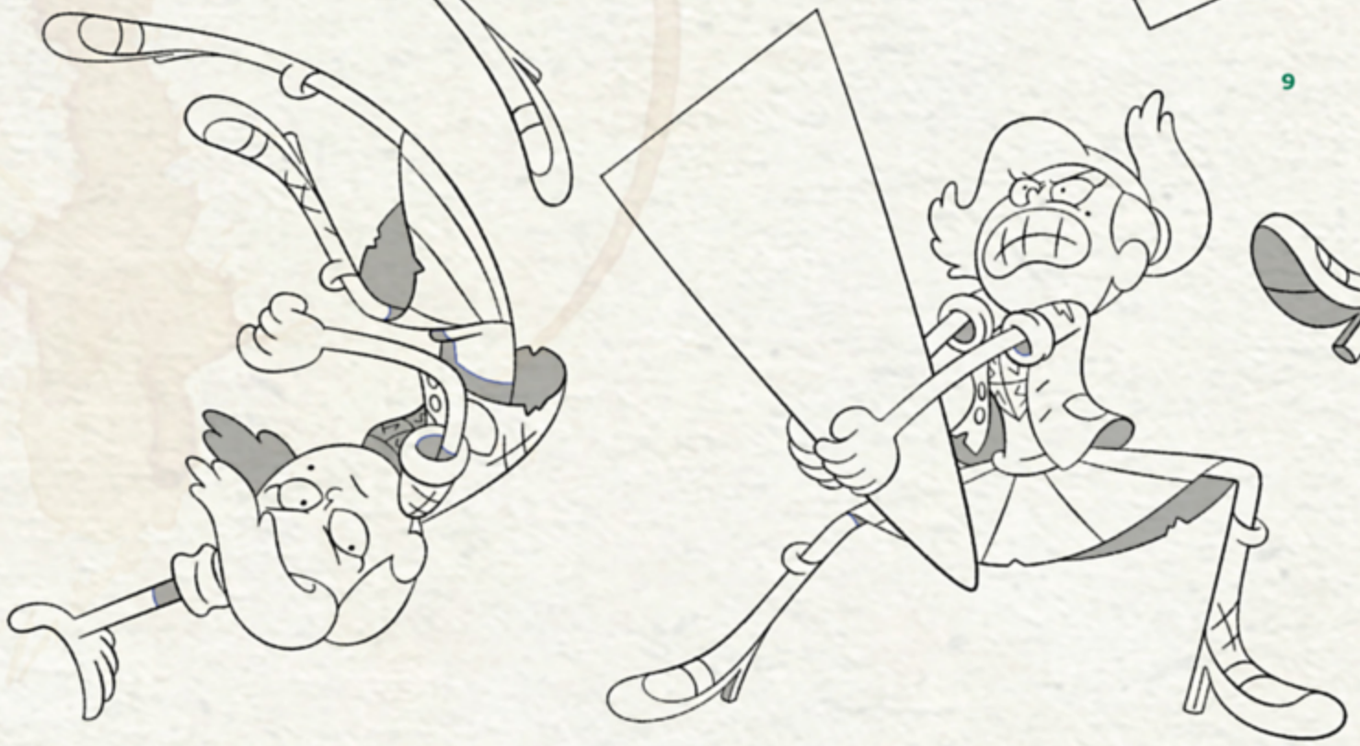

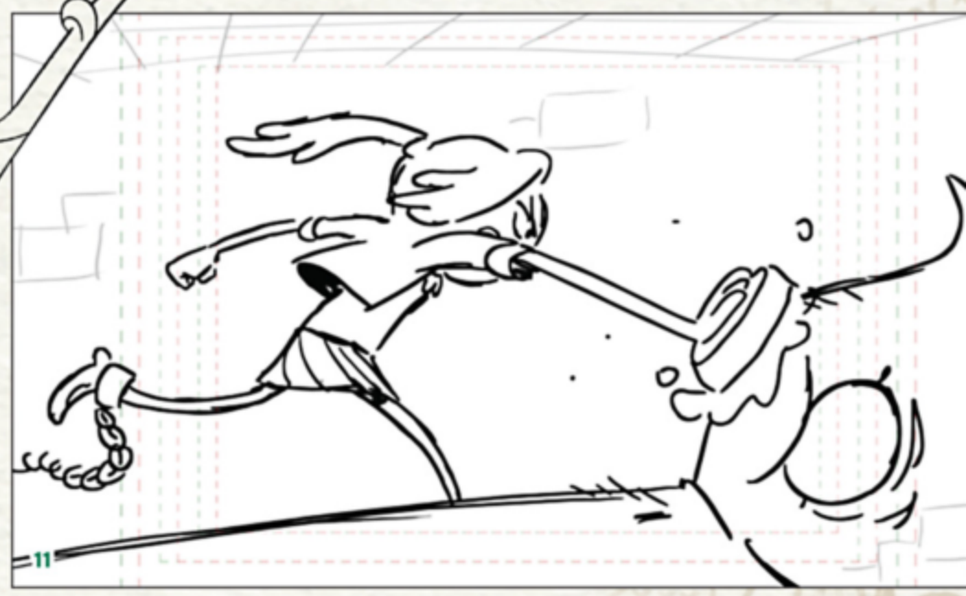
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Grubhog Day - S1, E11: PART 1

1 B&W: *Joseph McCormick*; COLOR: *Eleanor Michalka, Philip Vose* • **2** B&W: *Joseph McCormick*; COLOR: *Eleanor Michalka* • **3, 5** *Kim Roberson* • **4, 7** B&W: *Joe Sparrow*; COLOR: *Chris Hacker*

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"In the beginning, we all had questions: Hey Matt– how many frogs live in the town? Hey Matt– how do they get around? Hey Matt– do they wear shoes? And Matt had answers! That clarity of vision gave us the perimeter to just get in there and have FUN. It was such a treat to have been a part of the first season of Amphibia — the laughs, the hard work, the many M&Ms consumed."

— KIM ROBERSON, SUPERVISING PRODUCER

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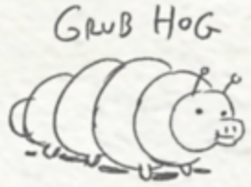

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Hop Pop and Lock - S1, E11: PART 2

6 B&W: *Joe Sparrow*; COLOR: *Carol Wyatt* • **8** B&W: *Joseph McCormick*; COLOR: *Jules Itzkoff* • **9-11** B&W: *Brandon Wu*; COLOR: *Carol Wyatt*

9

"I really love the polished feel of the dance floor and how it reflects light from the giant glowing flowers. We really tried to highlight the beauty of simple pastoral scenes like this in season 1 so that you would instinctively grow attached to the town."

— **MATT BRALY,** SHOW CREATOR

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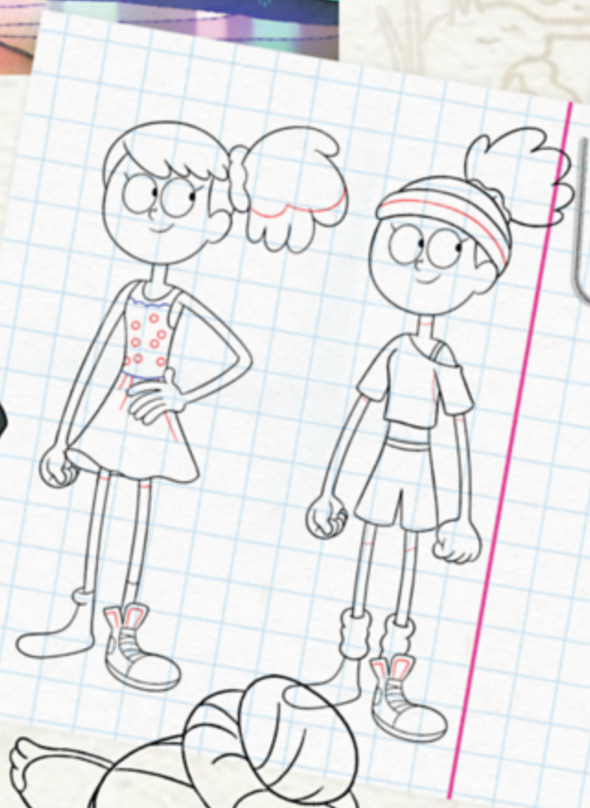

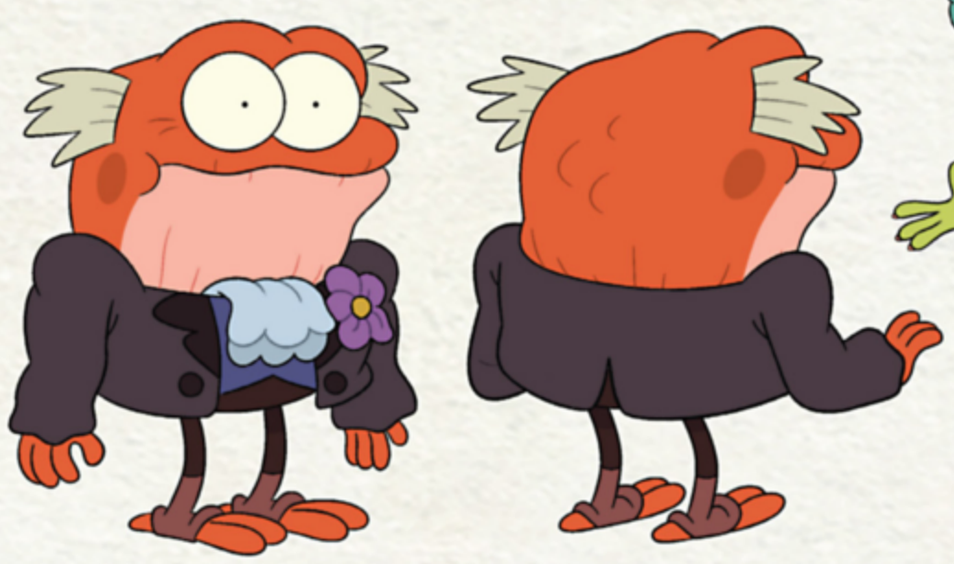

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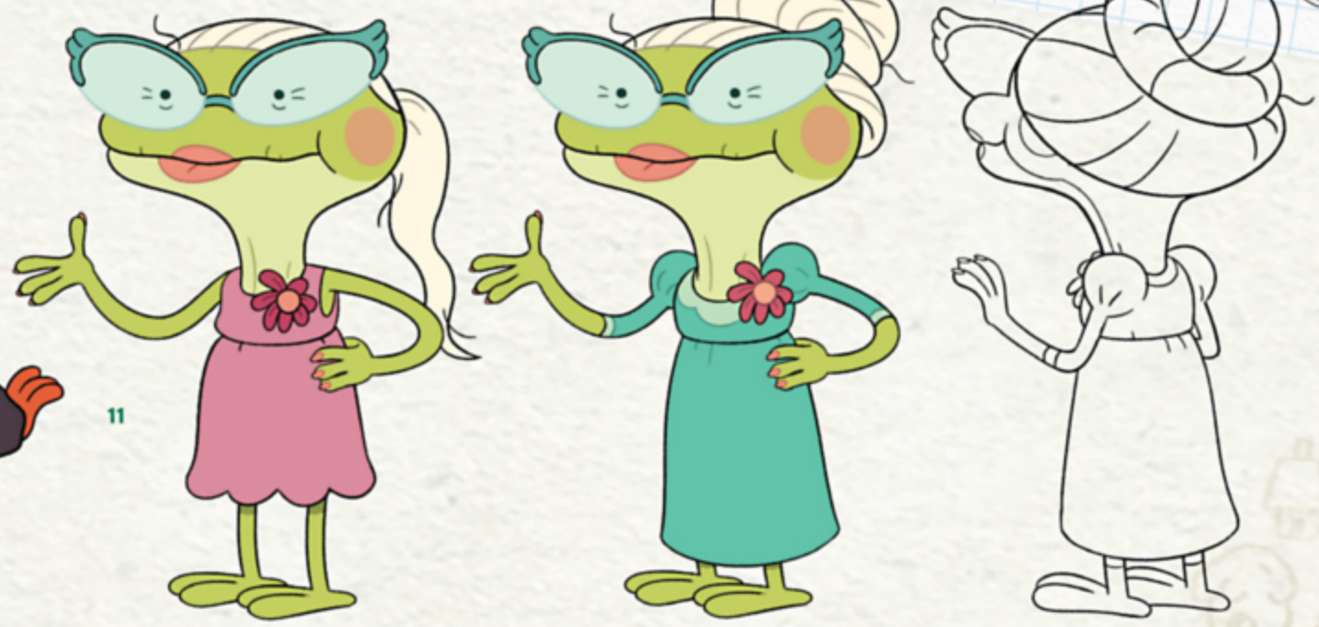
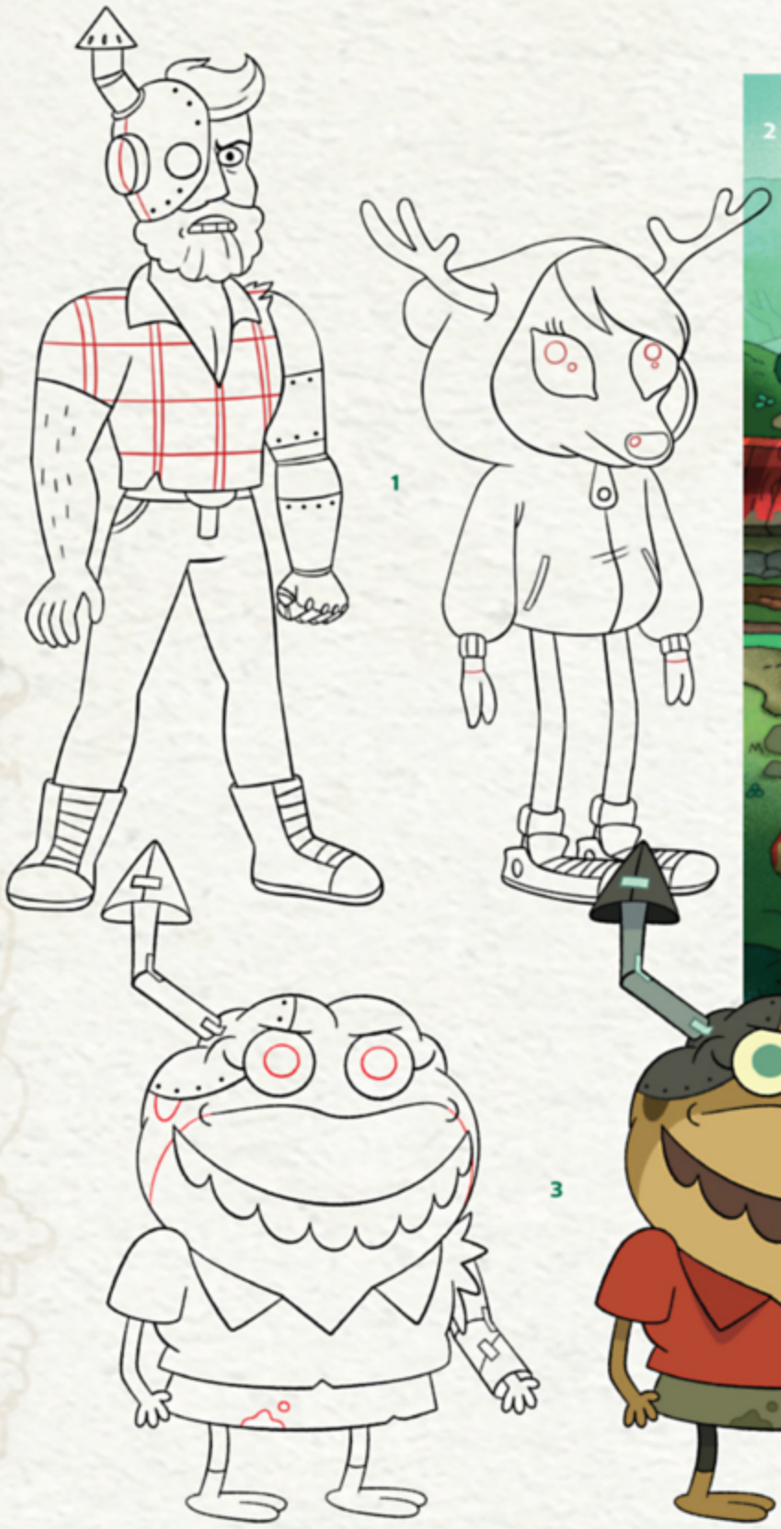


Civil Wart - S1, E12: PART 1

1 *Catharina Sukiman* • **2** B&W: *Sun Jae Lee*; COLOR: *Philip Vose* • **3-5, 9-11** B&W: *Joe Sparrow*; COLOR: *Carol Wyatt* • **6-7** B&W: *Sun Jae Lee*; COLOR: *Eleanor Michalka* • **8** *Sun Jae Lee*



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"This episode was really just about how passionately people would argue about stupid stuff on internet forums. Love Choice *would return in season 3; the elusive sequel —* Love Choice 2, *was lurking on billboards and bus stops."*

— MATT BRALY, SHOW CREATOR

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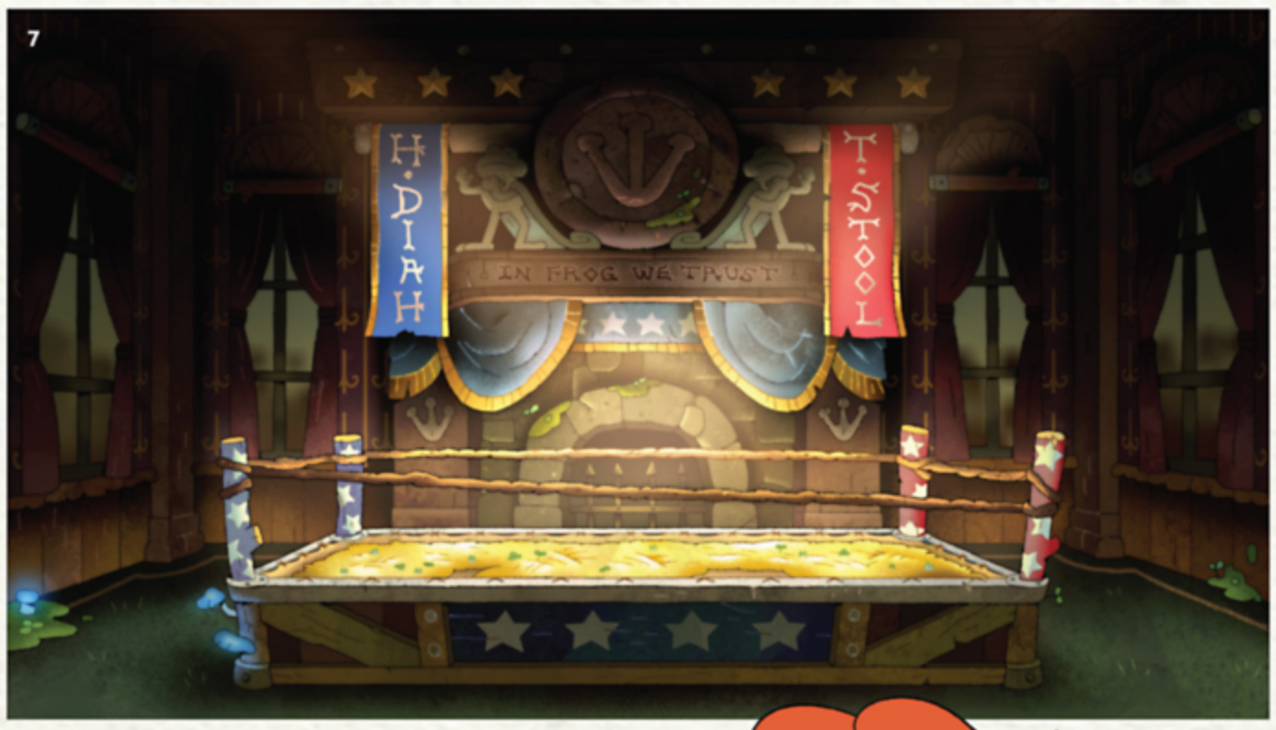
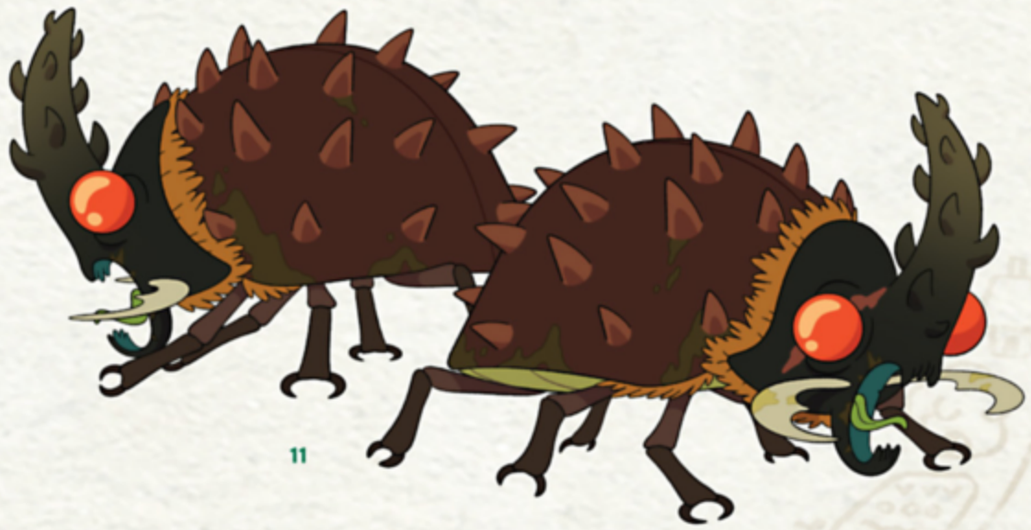
Hop-Popular - S1, E12: PART 2



"I really appreciated the reference to Ryu's Metsu Shoryuken from Street Fighter 4. *Board artist Kyler Spears really knocked it out of the park."*

— **MATT BRALY,** SHOW CREATOR



Croak and Punishment - S1, E13: PART 1

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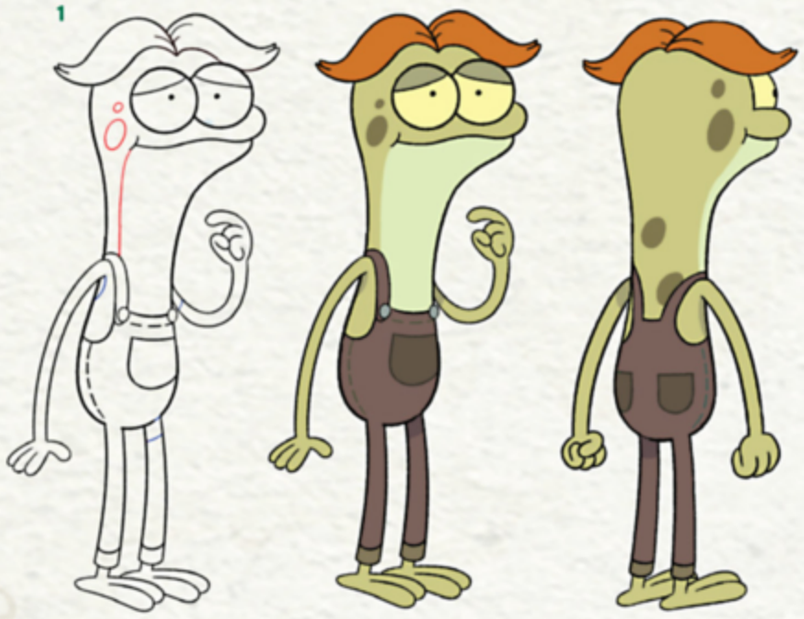

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"Director Bert Youn was responsible for much of this episode's absurdity. He boarded the entire fake cop show sequence by himself and I barely understood it — meaning it was perfect."

— MATT BRALY, SHOW CREATOR

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1-3, 6 B&W: *Brandon Wu*; COLOR: *Carol Wyatt*
4 *Brandon Wu*
5 B&W: *Joseph McCormick*; COLOR: *Jules Itzkoff*
7-8 B&W: *Philip Vose*; COLOR: *Jules Itzkoff*
9 B&W: *Catharina Sukiman*; COLOR: *Chris Hacker*
10-11 B&W: *Philip Vose*
12 B&W: *Brandon Wu*; COLOR: *Chris Hacker*

Trip to the Archives - S1, E13: PART 2

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"Growing up, I knew I was never gonna be a big-brained intellectual or scholar. But, as it turns out, you can just draw and paint the things that make it seem like you are, like this decorative library and classy portrait. Fooled myself even. It's one of the most satisfying episodes I had the privilege to work on, detailing all the bits that make it feel academically smart and historically interesting."

— **PHILLIP VOSE,** BACKGROUND DESIGNER

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Snow Day - S1, E14: PART 1

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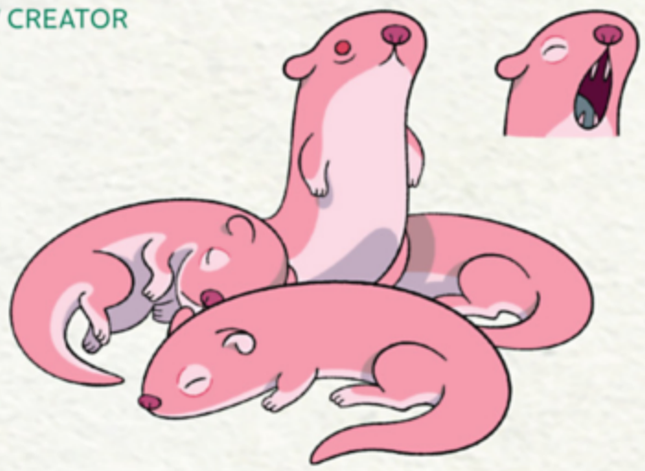


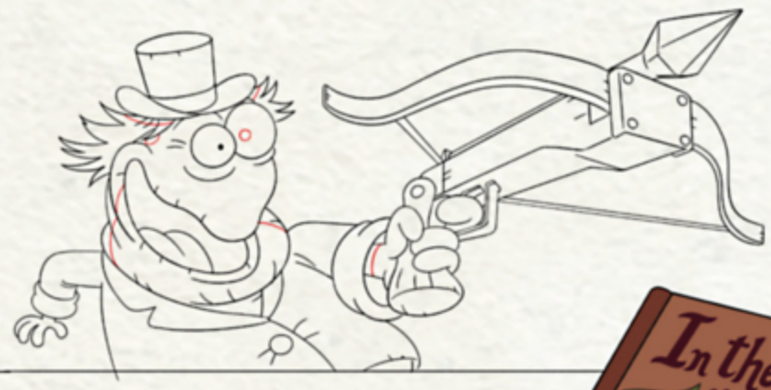
1-2 B&W: *Sun Jae Lee*; COLOR: *Eleanor Michalka*
3, 6-7 B&W: *Joe Sparrow*; COLOR: *Carol Wyatt*
4 B&W: *Joe Sparrow*; COLOR: *Daniaelle Simonsen*
5 *Joe Sparrow*

"Ian Worrel and his team did some amazing work to give Amphibia some holiday flavor without explicitly introducing clichéd elements and symbols. The use of colored mushrooms under the snow to resemble Christmas lights is just brilliant."

— MATT BRALY, SHOW CREATOR

Cracking Mrs. Croaker - S1, E14: PART 2

8 B&W: *Joseph McCormick, Philip Vose*; COLOR: *Trevor Simonsen*
9 B&W: *Catharina Sukiman*; COLOR: *Carol Wyatt* • **10-11, 14** *Brandon Wu*
12 B&W: *Catharina Sukiman*; COLOR: *Daniaelle Simonsen*
13 B&W: *Brandon Wu*; COLOR: *Daniaelle Simonsen*



"I don't think we ever had a better internal pitch than 'Cracking Mrs. Croaker.' People were laughing so hard that they were crying. The steamy romance novel In the Heat of the Swamp *would return in season 2, read privately by Lady Olivia."*

— **MATT BRALY,** SHOW CREATOR

A Night at The Inn - S1, E15: PART 1

1 B&W: *Philip Vose*; COLOR: *Jules Itzkoff* • **2** *Philip Vose* • **3** *Joe Sparrow* • **4** B&W: *Joe Sparrow*; COLOR: *Carol Wyatt* • **5** B&W: *Philip Vose, Sun Jae Lee*; COLOR: *Trevor Simonsen* **6-7** B&W: *Joseph McCormick*; COLOR: *Eleanor Michalka* • **8-9, 11** B&W: *Brandon Wu*; COLOR: *Carol Wyatt* • **10** *Steve Wolfhard*

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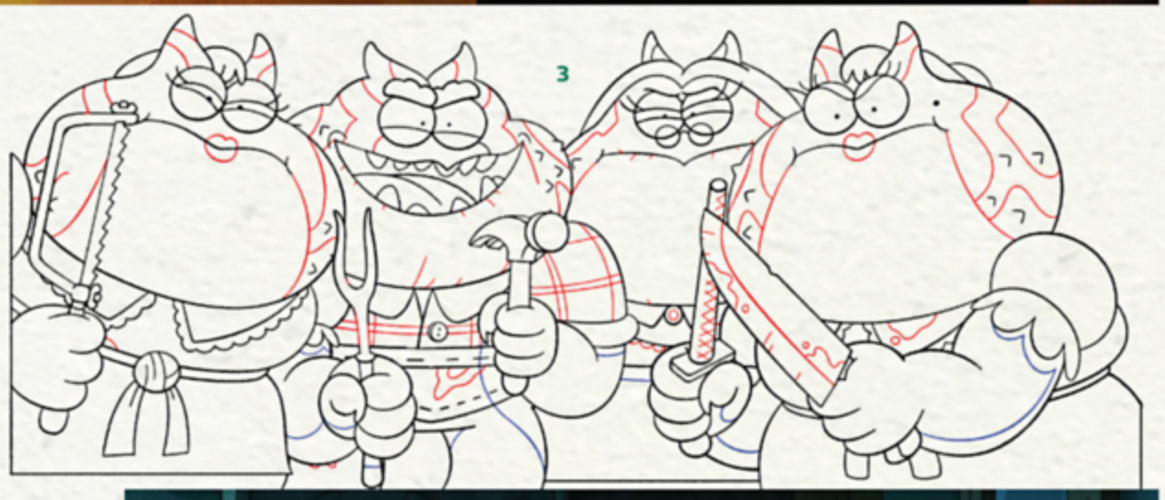
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"This is one of our scariest episodes. The cozy vibes of the inn do well to hide just how unsettling this story would be."

— MATT BRALY,
SHOW CREATOR

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Wally and Anne - S1, E15: PART 2

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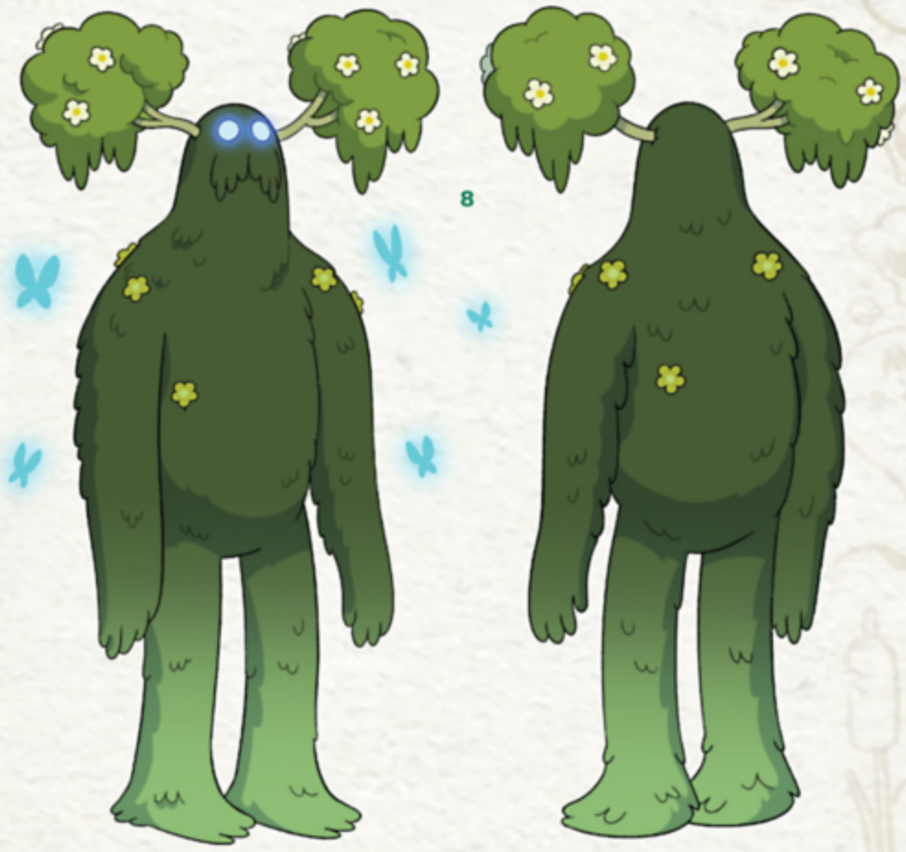

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"A lot of early episodes explored Anne's struggles being the odd one out in a world of frogs. This story is a turning point in that arc and it felt right to have the oddest of frogs be the one to give her a new perspective. In the land of the blind, the One-Eyed Wally is king."

— **ADAM COLÁS,** STAFF WRITER

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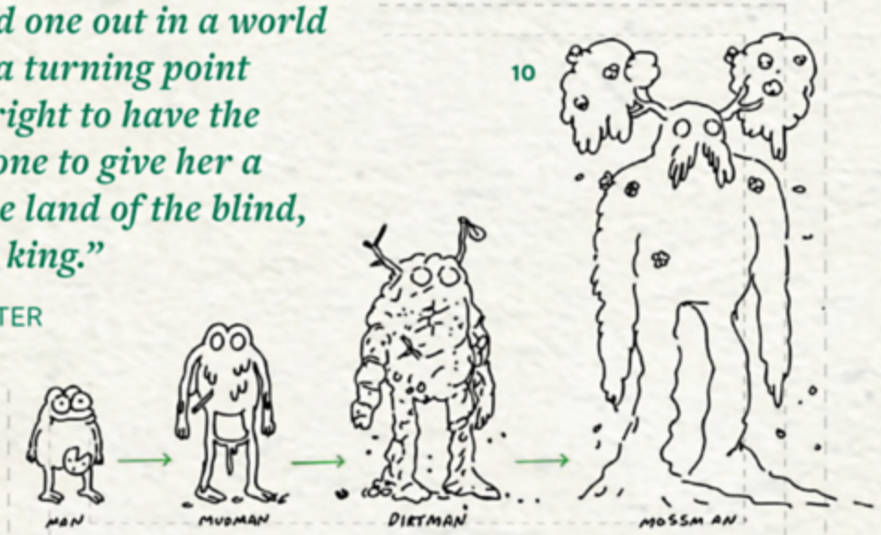

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Family Fishing Trip - S1, E16: PART 1

1 *Joe Sparrow* • **2-3** B&W: *Joseph McCormick*; COLOR: *Trevor Simonsen*
4-5 B&W: *Joe Sparrow*; COLOR: *Carol Wyatt* • **6** B&W: *Philip Vose*; COLOR: *Jules Itzkoff*
7-9 B&W: *Brandon Wu*; COLOR: *Carol Wyatt*
10-11 B&W: *Brandon Wu*; COLOR: *Chris Hacker* • **12** *Philip Vose*

"I've never felt more seen. Anne is all of us Asian viewers when she gazes upon the giant crab and utters, 'This crab is making me very scared... but also VERY HUNGRY.'"

— **DEREK KIRK KIM,** DIRECTOR

Bizarre Bazaar - S1, E16: PART 2

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"I loved the artists' Amphibi-fied versions of Asian night market street foods! Especially Anne's 'boba' hatching and swimming up her straw."

— **GLORIA SHEN,** STAFF WRITER

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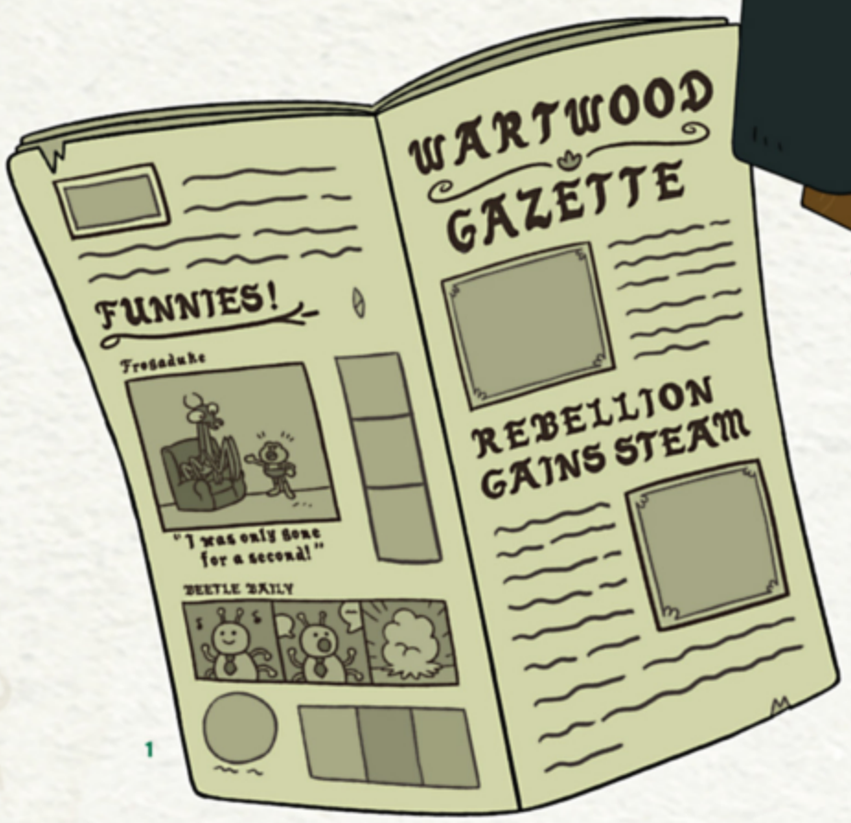
Cursed! - S1, E17: PART 1

1 B&W: *Catharina Sukiman*; COLOR: *Daniaelle Simonsen* • **2, 5** B&W: *Catharina Sukiman*; COLOR: *Chris Hacker* • **3-4, 6** B&W: *Sun Jae Lee*; COLOR: *Trevor Simonsen* • **7-8** B&W: *Joe Sparrow*; COLOR: *Carol Wyatt*



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"Props were a valuable storytelling tool for us. In this episode we used Hop Pop's newspaper to foreshadow the growing frog discontent with toad rule. We also created a fake comic strip called 'Frogaduke' about a giant pet mantis who terrorizes its owner. Anytime there was a newspaper in future episodes we tried to feature a new Frogaduke strip as well."

— **MATT BRALY,** SHOW CREATOR

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Fiddle Me This - S1, E17: PART 2

9, 13 *Brandon Wu* • **10-11** B&W: *Brandon Wu*; COLOR: *Carol Wyatt* • **12** B&W: *Joseph McCormick*; COLOR: *Eleanor Michalka* • **14** *Matt Braly* • **15** B&W: *Brandon Wu*; COLOR: *Daniaelle Simonsen*

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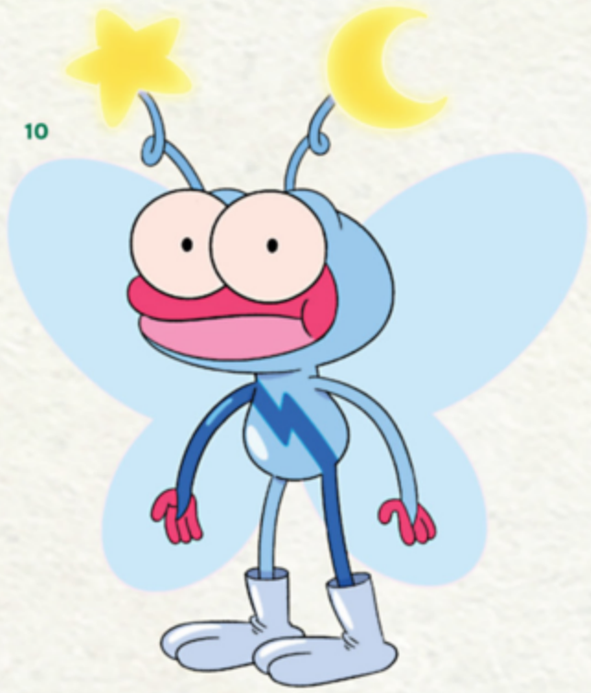

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"My favorite part of the episode actually ended up being the scene where Sprig tears off his costume wings out of frustration. It felt like such a genuine reaction a kid would have and it always stuck with me for that reason."

— JENN STRICKLAND, STORYBOARD ARTIST

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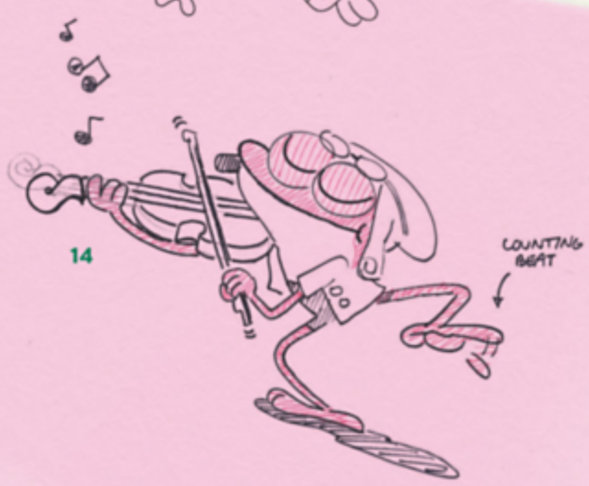

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The Big Bugball Game - S1, E18: PART 1

"This was not Chuck's first appearance in the show but it was his first time as a named character with a personality. He had so few lines that when it came time to voice him, I just did it myself out of convenience. I had no idea the writers would bring him back as a running gag in the future and that I would be forced to reprise my role."

— **MATT BRALY,** SHOW CREATOR

Combat Camp - S1, E18: PART 2

1 B&W: *Joseph McCormick*; COLOR: *Trevor Simonsen* • **2-3** B&W: *Brandon Wu*; COLOR: *Carol Wyatt* • **4-5** B&W: *Catharina Sukiman*; COLOR: *Carol Wyatt* • **6-7** B&W: *Joe Sparrow*; COLOR: *Carol Wyatt* • **8-9** B&W: *Sun Jae Lee*; COLOR: *Jules Itzkoff*

"The main thing I remember about this episode is how incredibly well tuned storyboard artists Cheyenne Curtis and Drew Applegate had become by this point. They were firing on all cylinders and Tritonio was the perfect showcase for their zany humor and action pizazz."

— DEREK KIRK KIM, DIRECTOR

Children of the Spore - S1, E19: PART 1

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1-2 B&W: *Joe Sparrow*; COLOR: *Carol Wyatt*
3 *Joe Sparrow*
4 B&W: *Philip Vose*; COLOR: *Eleanor Michalka, Jules Itzkoff*

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"This episode was a nice balance of creepy, gross, and funny. I felt a little bad boarding Jeremy the beetle getting mind-controlled at the end, but am so happy how this character ended up returning and evolving in season 3."

— **KYLER SPEARS,** STORYBOARD ARTIST

4

Anne of The Year - S1, E19: PART 2

5-6, 9 B&W: *Brandon Wu*;
COLOR: *Carol Wyatt*
7 B&W: *Sun Jae Lee*;
COLOR: *Trevor Simonsen*
8 B&W: *Sun Jae Lee*;
COLOR: *Eleanor Michalka*

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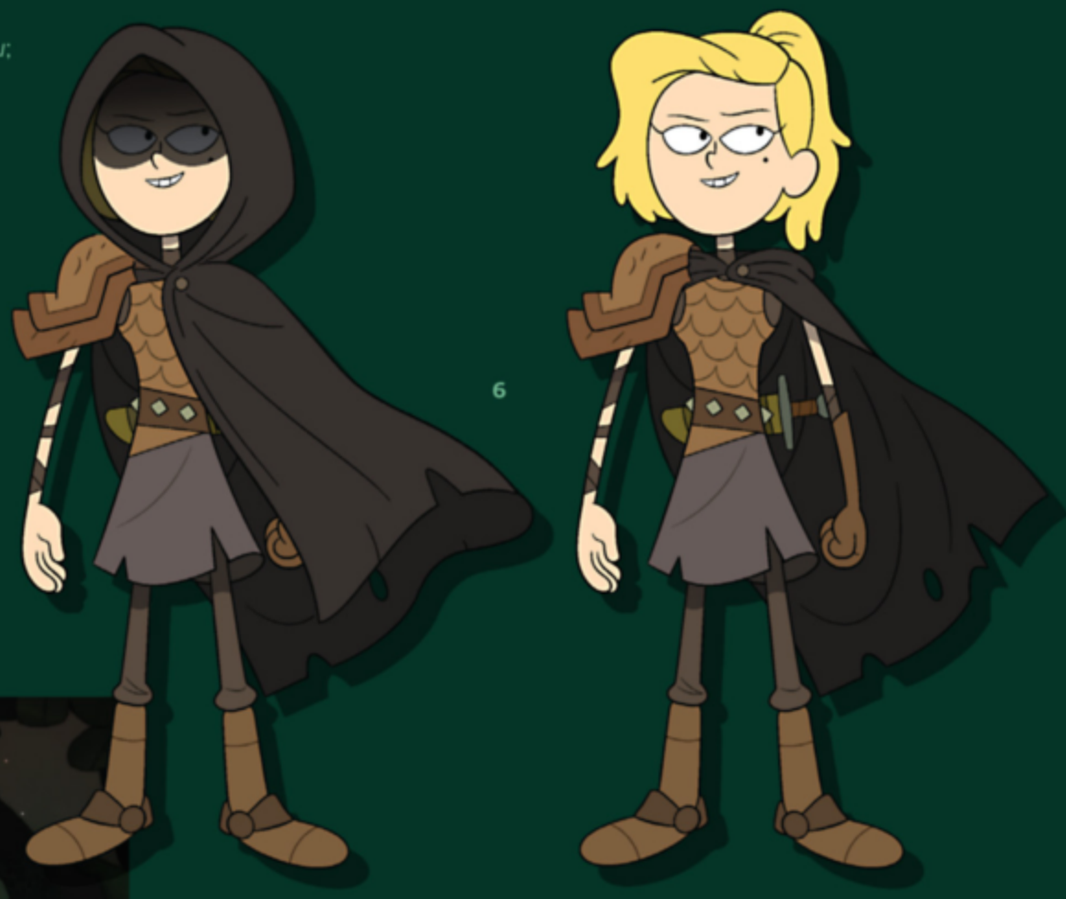

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"This was a very difficult episode to write but it was all worth it once we saw how cool Anne looked in a suit. I don't think any of us ever recovered from that."

— **MATT BRALY,** SHOW CREATOR

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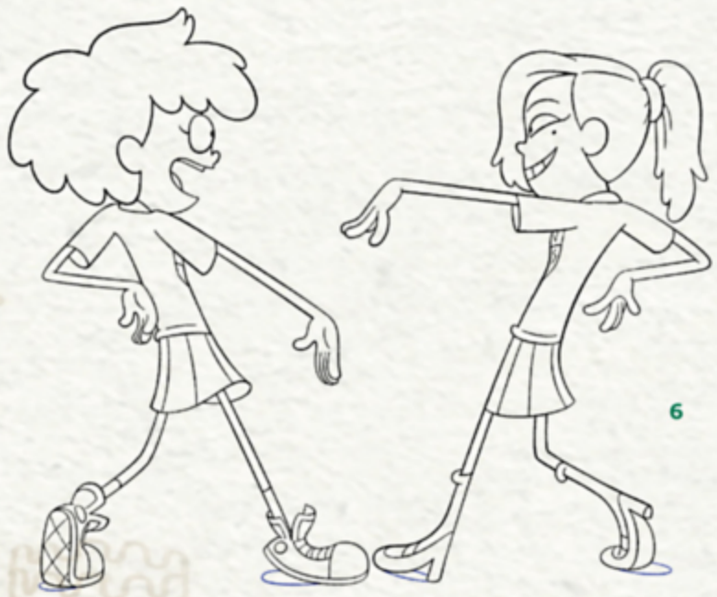
Reunion - S1, E20



"Teen friendships can be so emotionally complex, so it was a unique challenge to storyboard the nuance and layers with Anne and Sasha's relationship in this episode."

— CHEYENNE CURTIS,
STORYBOARD ARTIST

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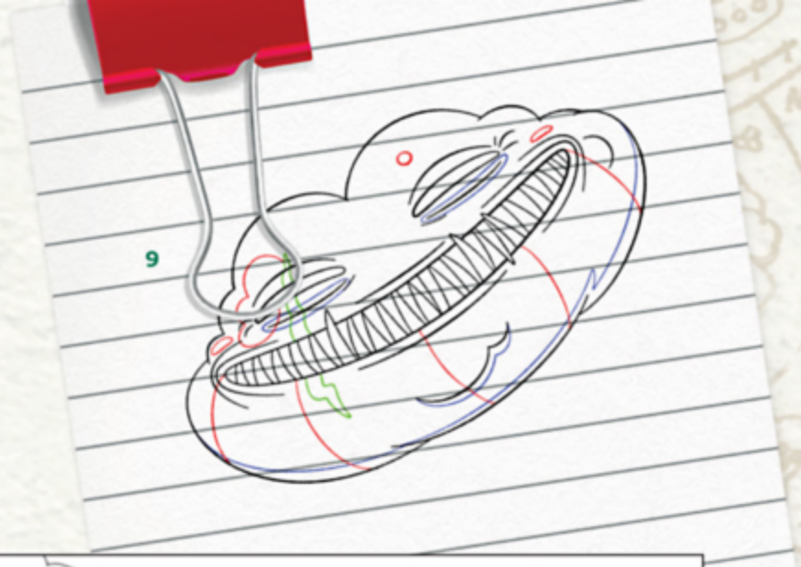

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1 *Joseph McCormick* • **2** B&W: *Joe Sparrow*; COLOR: *Carol Wyatt* • **3** *Cheyenne Curtis*
4 B&W: *Joseph McCormick*; COLOR: *Ian Worrel*
5-6, 9 *Joe Sparrow* • **7** *Philip Vose*
8 B&W: *Philip Vose*; COLOR: *Jules Itzkoff*
10 *Steve Wolfhard* • **11** *Brandon Wu*

11

1

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1 *Cheyenne Curtis* • **2-4** B&W: *Joe Sparrow*; COLOR: *Carol Wyatt* • **5** *Philip Vose* • **6** *Kyler Spears* • **7** *Joe Sparrow* • **8** B&W: *Brandon Wu*; COLOR: *Carol Wyatt* • **9** B&W: *Joseph McCormick*; COLOR: *Trevor Simonsen*

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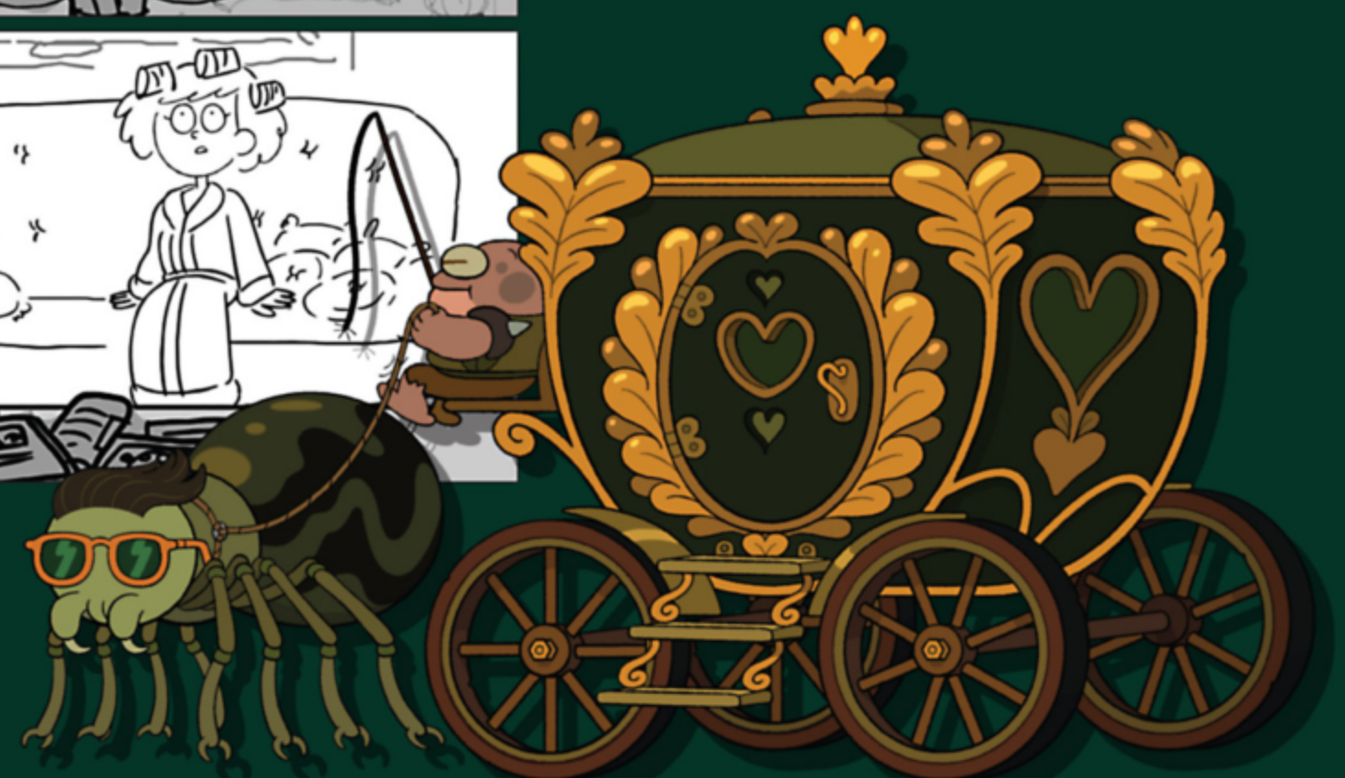

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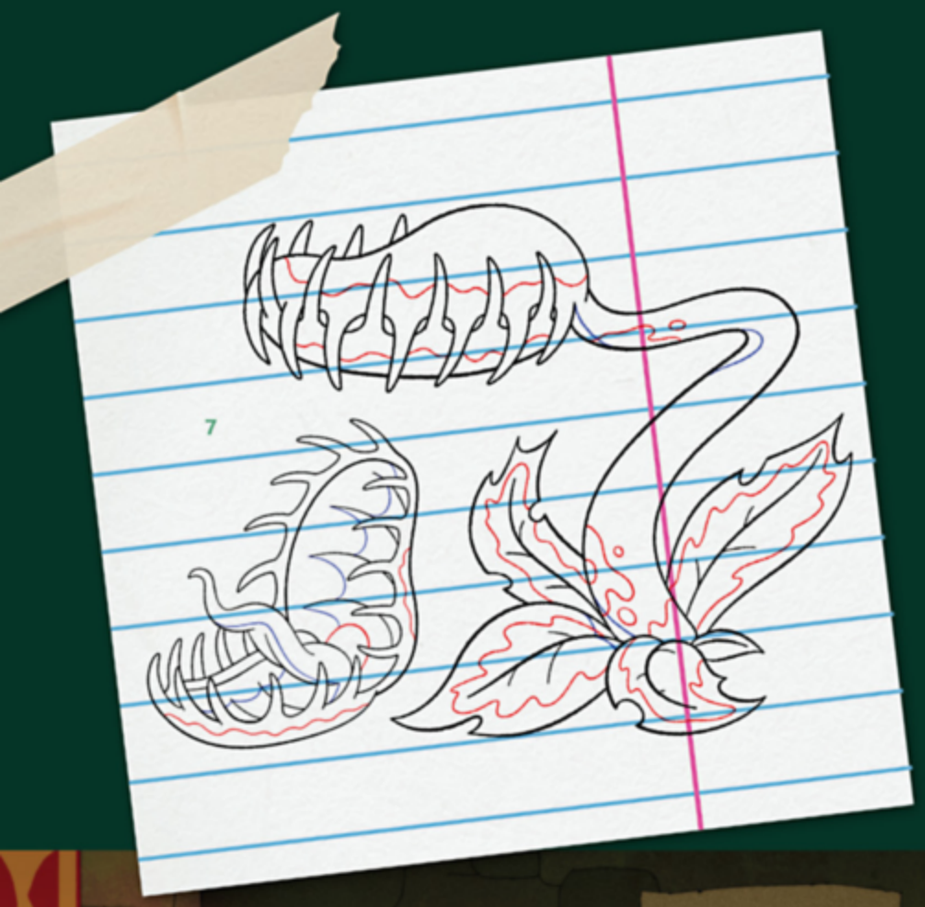

"This episode was a huge gamble for us. It was double the length and triple the intensity of a normal episode. The board team really smashed it though and when Toad Tower starts to fall you can feel that the show has really entered a new phase of artistry and drama."

— **MATT BRALY,** SHOW CREATOR

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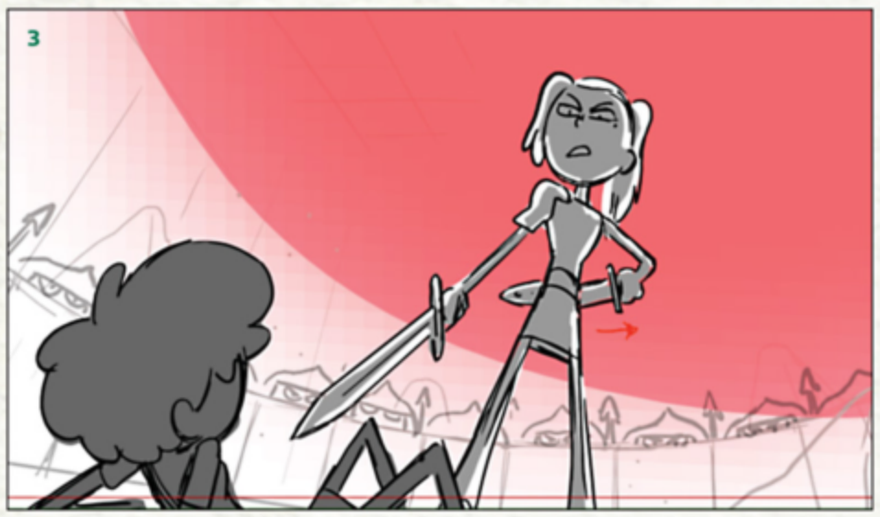
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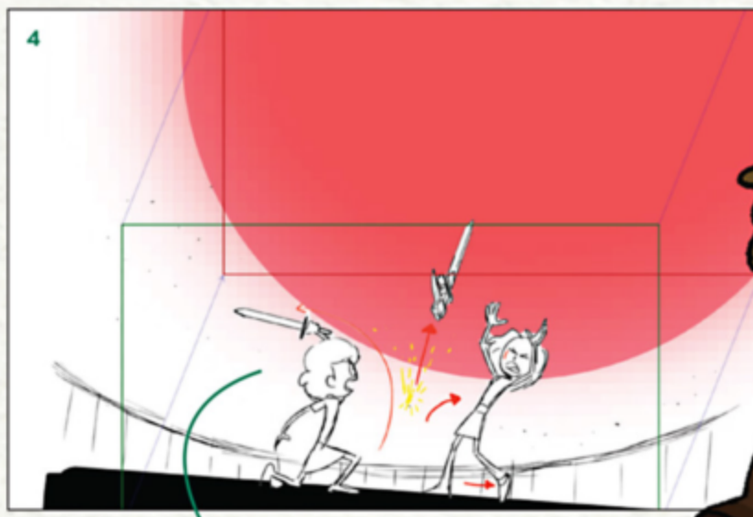
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"They're not just frogs... They're my FRIENDS!"

— ANNE BOONCHUY

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8

1 B&W: *Philip Vose*; COLOR: *Philip Vose, Jules Itzkoff* • **2** *Philip Vose*
3-4 *Jennifer Strickland*
5 B&W: *Joe Sparrow*; COLOR: *Carol Wyatt* • **6** *Brandon Wu*
7-8 *Joe Sparrow*
RIGHT PAGE *Kyler Spears*

FX SMOKE
FX EXPLOSION
A
A/B
TOWER LEANING
out
out
in
in
settle
leg up
Arm slow-in towards edge
hair blowing in wind
Bricks crumble & FALL
hair
overshoot
ANIMATE HAIR
ROCKS FALLING
settle
Stagger
(sprig struggling to pull)
in
DUST FX
squash
overshoot
ANIMATE HAT
ROCKS
B
overshoot
overshoot
Sasha's hand opens
SLOW MOTION
SLOW MOTION
ANIM HAIR
eyes close
rotating
in
BG
ANIM. CAPE
ROCKS
squash
cape
cracks from impact
SPARKS FX
ANIM CAPE & HAIR
ANIM HAIR
out
ANTIC
EYES CLOSED
TEAR DROP
SETTLE POSE

Season 2

Beyond the Valley

SPREAD *Ian Worrel*

Season 2

"The world had to feel big!"

— **JACOB STREILEIN,** SEASON 2 ART DIRECTOR

Season two was a fundamentally different experience for the *Amphibia* team.

This was a truly ambitious season, one that saw the Plantar family hitting the road in an attempt to untangle the mysteries of the Calamity Box, the magical music box that sent Anne and her friends to the upside-down world of Amphibia. It was huge and, ultimately, a bit *too* ambitious.

Unlike the relatively smooth first season — with episodes that were easy on the team and highly producible — in season two, almost every episode featured a new location and several new designs, significantly complicating the pipeline, leading to episodes that were over-budget. Season two was bigger in every way. This created opportunity... and some frustration.

Braly recalls getting a script where the characters travel through a desert. Two episodes later, they were in another desert. "I got irritated," Braly said. He remembers thinking: "*What are we doing?* We can't have *two* deserts. We're going to have to work really hard to visually differentiate them." The art team made it work though, and the two locations ultimately looked quite separate. (For those curious, the deserts in question were in "The Ballad of Hopediah Plantar" and "A Caravan Named Desire").

Jacob Streilein, who art-directed season two alongside Phillip Vose, said, "Each episode had a new location that needed to be imagined fresh and beyond some skies and general landscapes that could be reused. The background and paint teams had to do a lot of work to round out the reference materials." Vose echoed this sentiment. "The most difficult part of this season was exploring and designing the many worlds of Amphibia and its cultures without repeating old ideas," Vose said. "I derived much of my inspiration by researching and sifting through hundreds of photos from other cultures around the world. Thank you Google images."

Also challenging was the fact that they were having to separate the main characters from the supporting characters (and the locations) that they had worked so hard to establish in the first season. Eventually the family would encounter some of the Wartwood citizens outside the town, with the organic explanation being that everyone had business beyond the valley once the mountain pass had thawed. But that begged the question: what did the world outside the valley even *look* like? How could it feel different and exciting compared to Wartwood?

"The locations had to feel like they existed in the same world but be distinct enough to seem foreign. The Planters were leaving home. The world had to feel big!" Streilein said. "The artists found new references for architecture, plants, and clothing to give each location its own fingerprint."

"Having so many new locations and characters was only a challenge in that you always wanted more time to explore an idea and render the heck out of it. And there never seemed to be enough

LEFT *Joe Sparrow* • **1** *Matt Braly* • **2** *Ian Worrel*

time," Vose said. "At some point you needed to let go and let the characters be the focus of the story and not your artwork. The art should always serve the purpose of the story."

Another thing that set season two apart was its cavalcade of guest stars. The show had earned some street cred after season one, meaning the team could engage with bigger talent. This meant performers like Michelle Dockery and Hugh Bonneville from *Downton Abbey*, George Takei, Keith David, Kristen Schaal, and, you know, Kermit the Frog (voiced by actual Muppet performer Matt Vogel).

Kermit being on *Amphibia* actually started with one of Braly's previous gigs. While he was working on *Big City Greens*, the show's creators the Houghton Brothers (Chris and Shane Houghton) pitched the studio on an unusual idea: What if Fozzie Bear voiced a *BCG* character? Not the actor behind Fozzie, but the *real* Fozzie Bear himself guest starring as the voice of another character. The Brothers pulled it off (Fozzie plays a dentist named Dr. Enamel), and Disney, who also controls the Muppets, was thrilled with the cross-promotional aspects of the cameo. The Muppet team then came to *Amphibia* with two pitches: one was a behind-the-scenes video where Kermit appears as the "frog consultant" for the show and the other was a guest appearance by Kermit *on the show.* They did both.

The character had to be Kermit but *not Kermit*, with a redesign of the classic Jim Henson character necessary to fit him into *Amphibia*'s singular world so that immersion wouldn't be completely broken. On *Amphibia*, he was referred to as "Crumpet the Frog." But, really, it was Kermit.

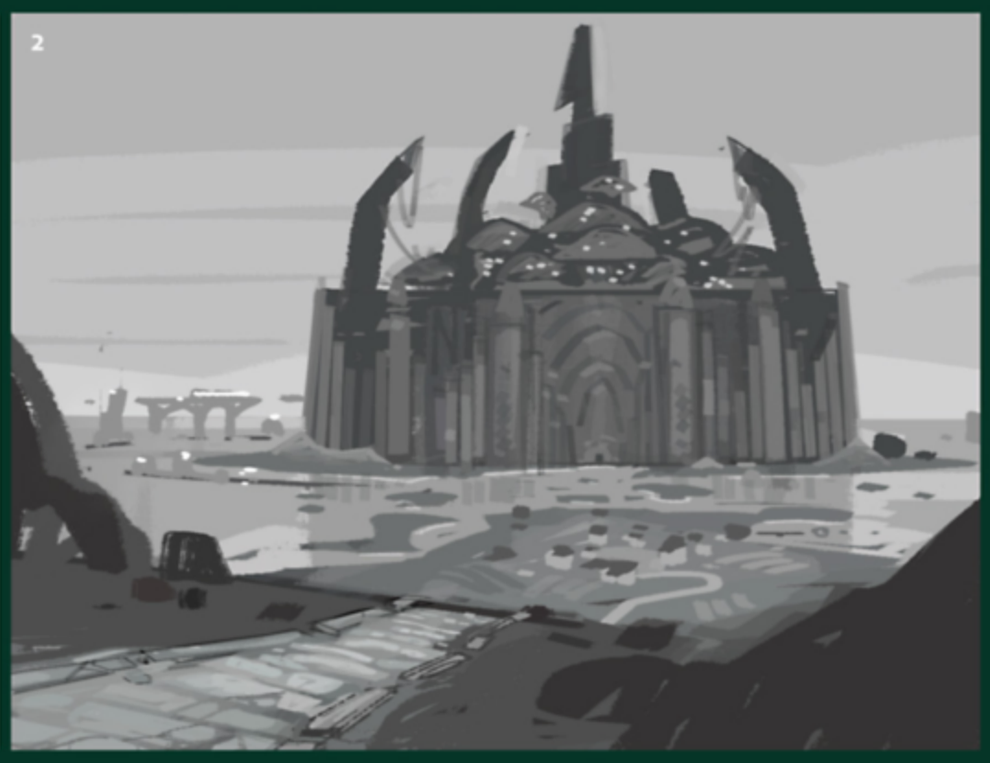
The other big in-universe guest stars from the second season were from Alex Hirsch's *Gravity Falls*. "*Gravity Falls* is still one of my favorite shows and one of my favorite work experiences. I have just so much love and affection for Alex. I wanted to do some kind of crossover, but I didn't know how to do it," Braly said. One of the writers proposed that the Plantars stop at an oddities museum. "I was like, *This is so close to* Gravity Falls. *Let's just do it.*" He called Hirsch, explained the set-up of the episode and that "in this dimension, there's a frog that looks like Stan and one that looks like Soos." The frog version of Grunkle Stan was named The Curator. Frog Soos was just Frog Soos.

"When he finally told me that they were doing a *Gravity Falls* spoof, I was very, very touched, very honored. It was a lot of fun. I hadn't done the Grunkle Stan voice in a minute," Hirsch said. When it came to the *Amphibia* version of the character, Hirsch said, "a frog version of him will be even more over the top." "I made him slightly more annoying than normal," Hirsch said. When it came to Frog Soos, "I just did him exactly the same. There's only one way to do that voice."

"Designing the crossover world was a cool highlight. The only real mystery to solve for this was recreating the iconic Mystery Shack in the *Amphibia* style and turning the great Grunkle Stan into The Curator," Vose said. "The Shack should feel like a cabin still, dark and a bit foreboding inside. The Curator is just missing Stan's nose, some fingers, and toes to make him look amphibian-like. Simple enough."

Despite the production challenges brought on by a surplus of ambition, season two would deliver some of *Amphibia*'s most memorable moments with episodes that balanced adventure, comedy, and drama.

This first-ever sketch of Newtopia inspired all subsequent Newtopia artwork!



Newtopia main gate concept

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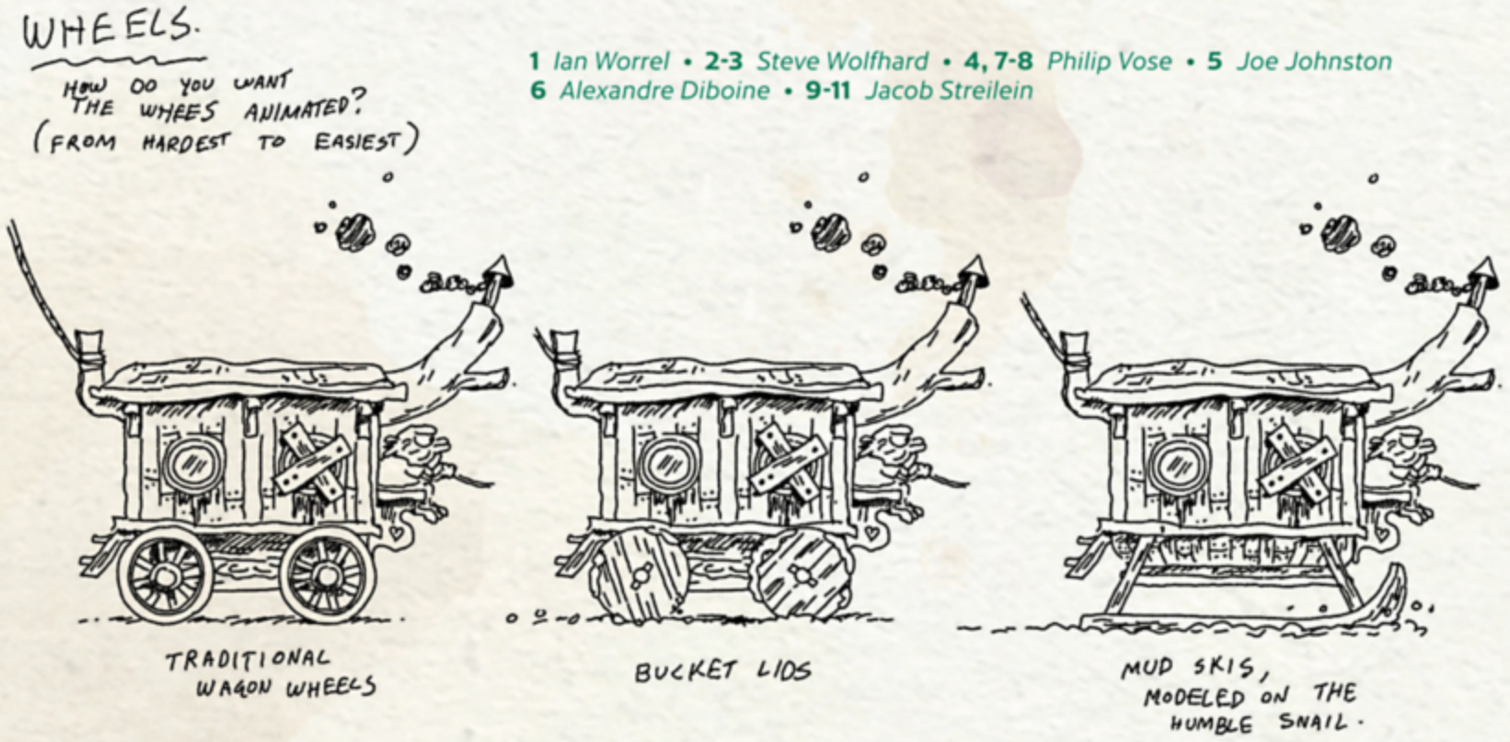

1 *Ian Worrel* • **2-3** *Steve Wolfhard* • **4, 7-8** *Philip Vose* • **5** *Joe Johnston*
6 *Alexandre Diboine* • **9-11** *Jacob Streilein*

"I loved getting to do so much of the visual development of the fwagon. I'd be content drawing fwagons for my entire career. **Amphibia** *was a great show for getting to add details on top of details on top of mud."*

— **STEVE WOLFHARD,** STORYBOARD ARTIST

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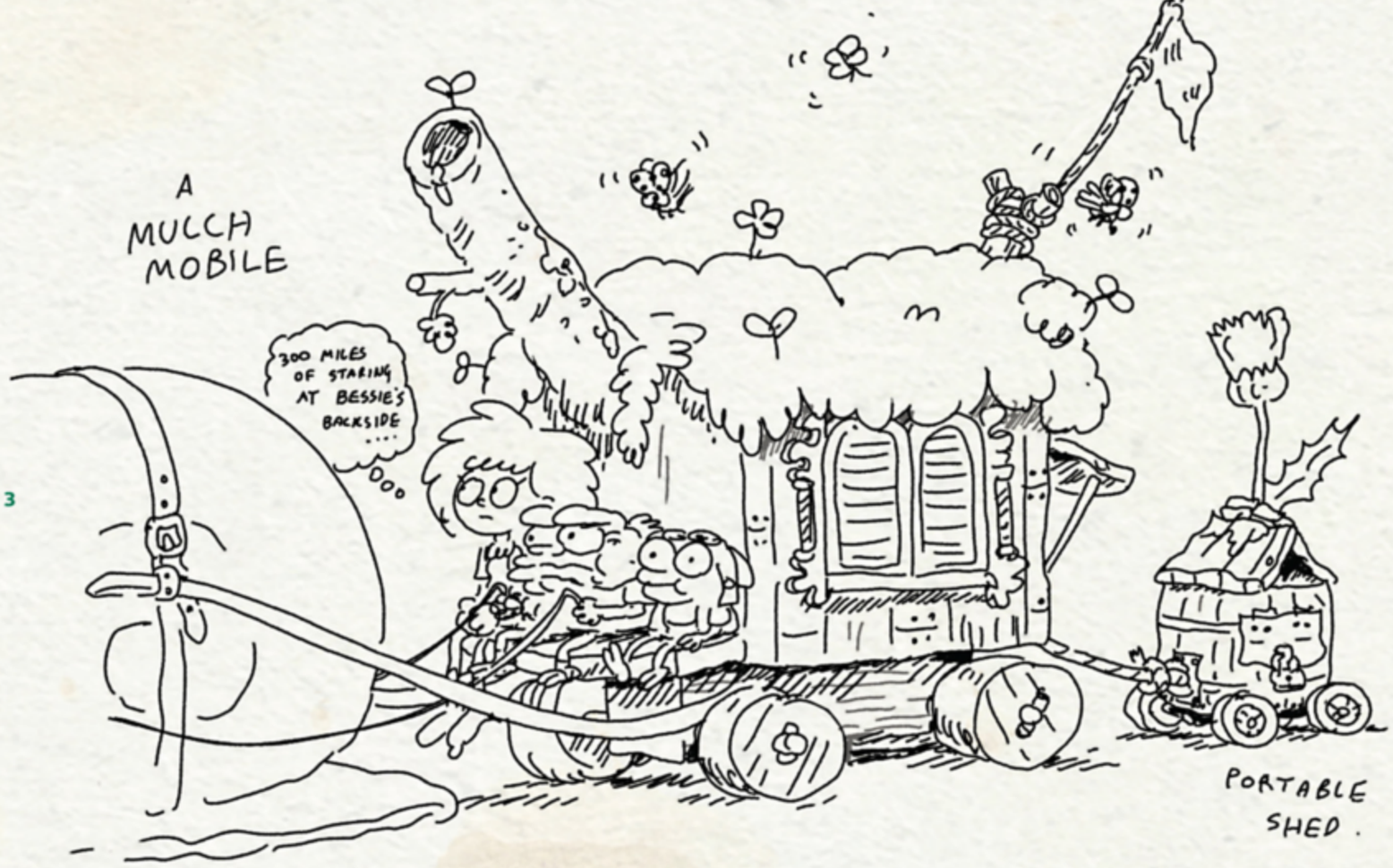

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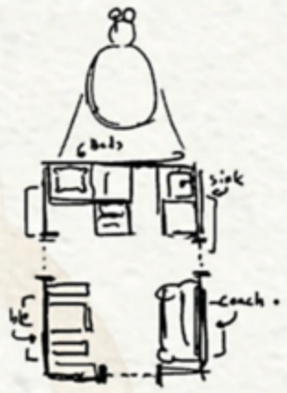

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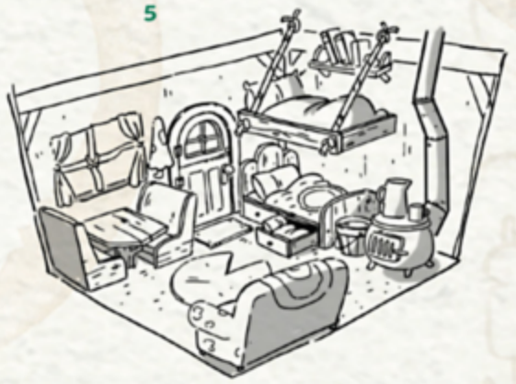

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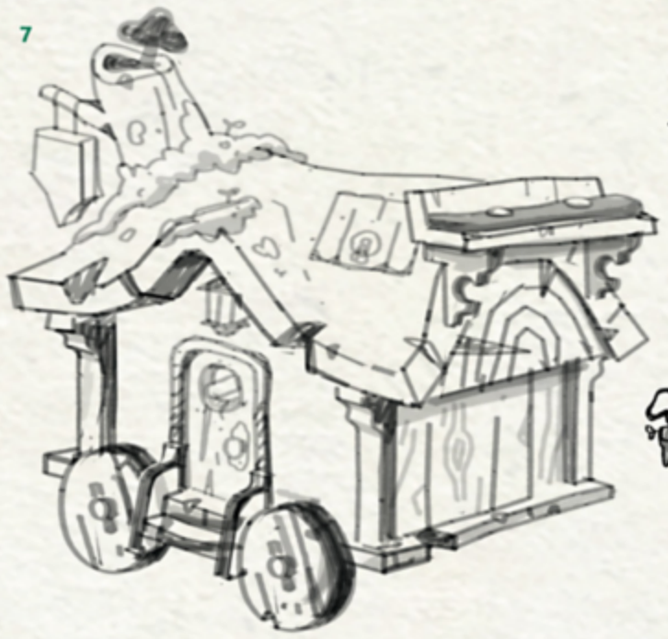

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BENCH DETAIL

Handy Anne - S2, E1: PART 1

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"I vividly remember coming to the office at the beginning of season 2, seeing all the gorgeous concept art of Newtopia, and feeling kind of awestruck at just how much bigger and dangerous this weird little world was about to become. Then we read the script for this episode — which of course culminates with the Plantars savagely beating a veggie voltron in front of their house — and I was like 'Oh ok, this is still Amphibia.'"

— NATE MAUER, STORYBOARD ARTIST

3

4

1 B&W: *Brandon Wu*; COLOR: *Marcos Cohen* • **2** B&W: *Joseph McCormick*; COLOR: *Charles Hilton* **3** B&W: *Sun Jae Lee*; COLOR: *Grace Young* • **4** *Brandon Wu* • **5** B&W: *Eleanor Michalka*; COLOR: *Jacob Streilein* • **6-7, 10** *Matt Braly* • **8** B&W: *Sun Jae Lee*; COLOR: *Charles Hilton* • **9** *Drew Applegate*

Fort in the Road - S2, E1: PART 2

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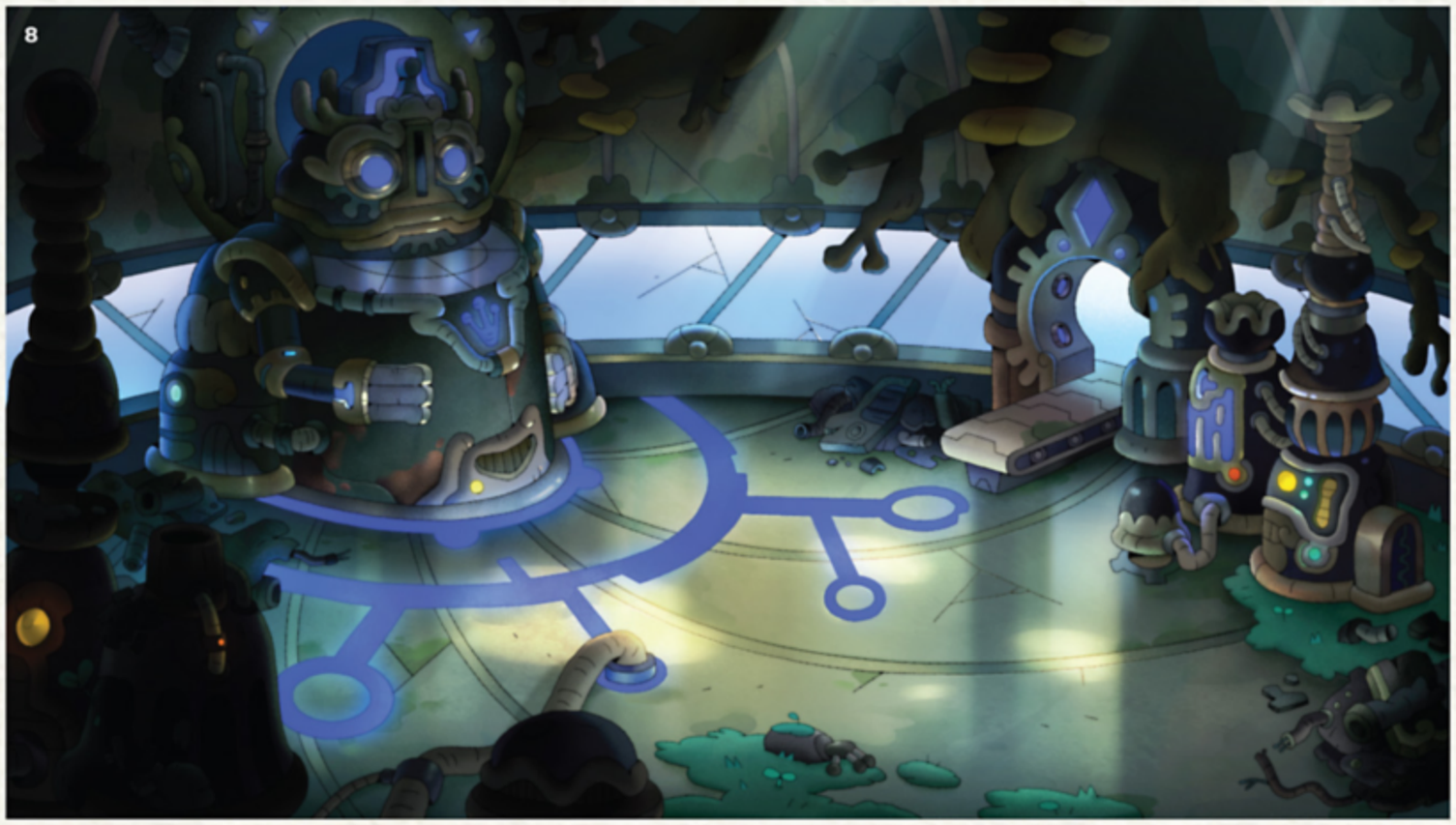

"We finally get to see what's outside the valley, and it's a tranquil Ghibli-esque paradise (for now at least)! Though the thing I love most about 'Fort in the Road' is the introduction of Amphibia technology. It introduced a balance of old and new in our designs that can be found in the rest of the series."

— **SILVER PAUL,** STORYBOARD ARTIST

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The Ballad of Hopediah Plantar - S2, E2: PART 1

1-2 B&W: *Brandon Wu*; COLOR: *Andy Garner-Flexner* • **3-4** B&W: *Brandon Wu*; COLOR: *Marcos Cohen* • **5-6** B&W: *Joseph McCormick*; COLOR: *Amy Huang* • **7** B&W: *Joseph McCormick*; COLOR: *Grace Young* **8** *Jacob Streilein*

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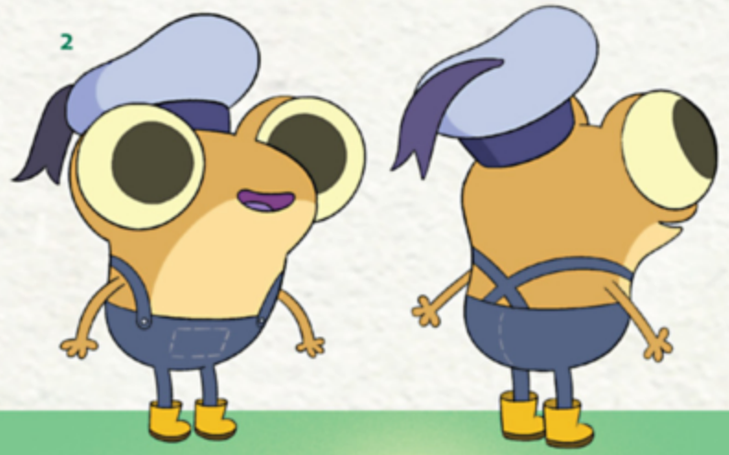

"Bittyburg was such a fun playground for gags! I love seeing Hop Pop get thrown into tiny trash cans and how Anne straight-up rips the roof off the saloon. 'Here's a tooth' is my favorite line of the episode."

— ANNA O'BRIAN, STORYBOARD ARTIST

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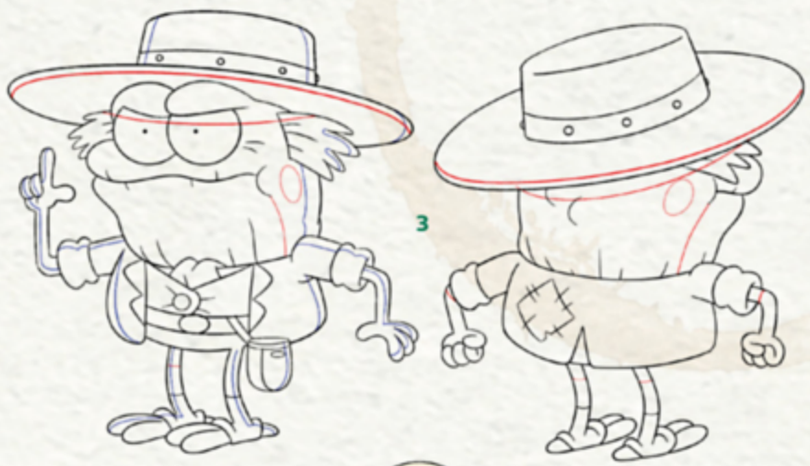

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Anne Hunter - S2, E2: PART 2

9 B&W: *Joe Sparrow*; COLOR: *Marcos Cohen*
10-13 B&W: *Joe Sparrow, Jacob Streilein*; COLOR: *Andy Garner-Flexner*

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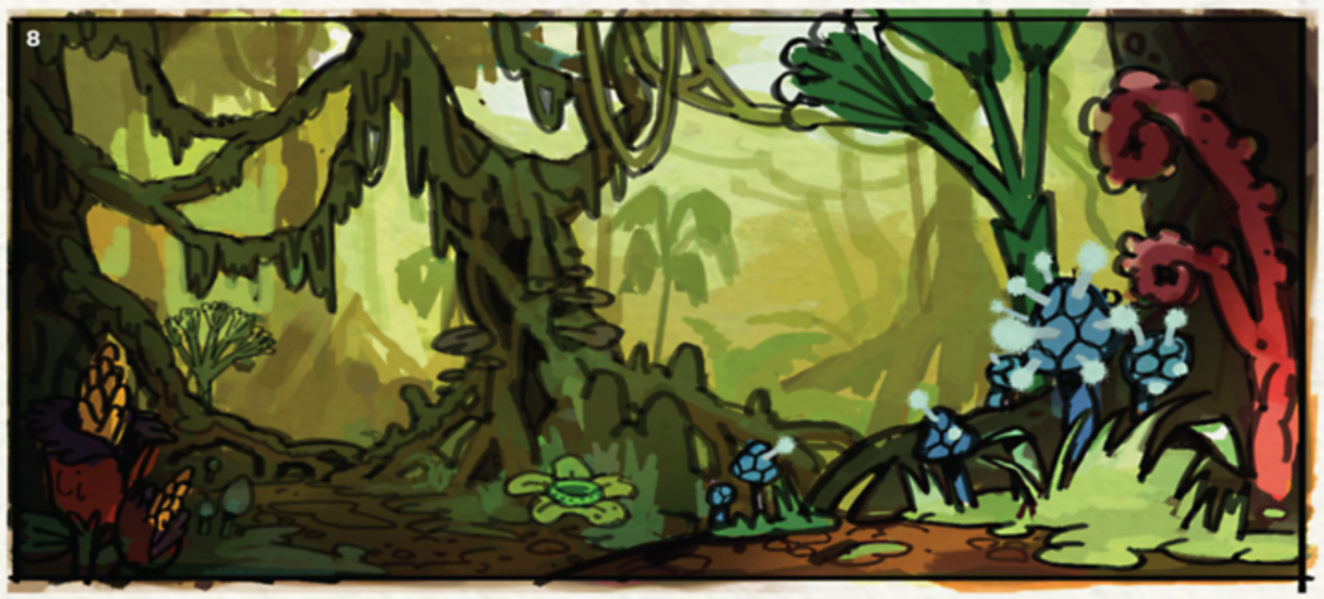

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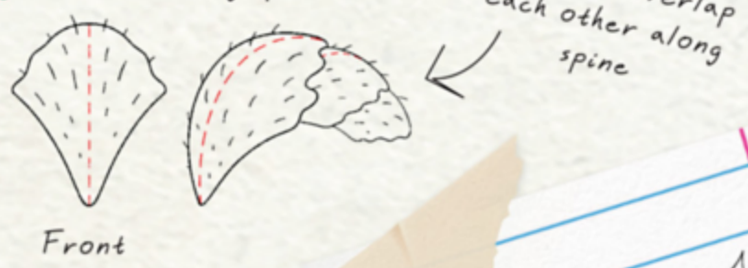

"We were free to mix and match bits from real-world fauna for Amphibia's creatures, but they often had something gross & insectile going on — I wanted to be an entomologist (bug scientist!) as a kid so this was a real treat!"

— JOE SPARROW,
CHARACTER DESIGNER

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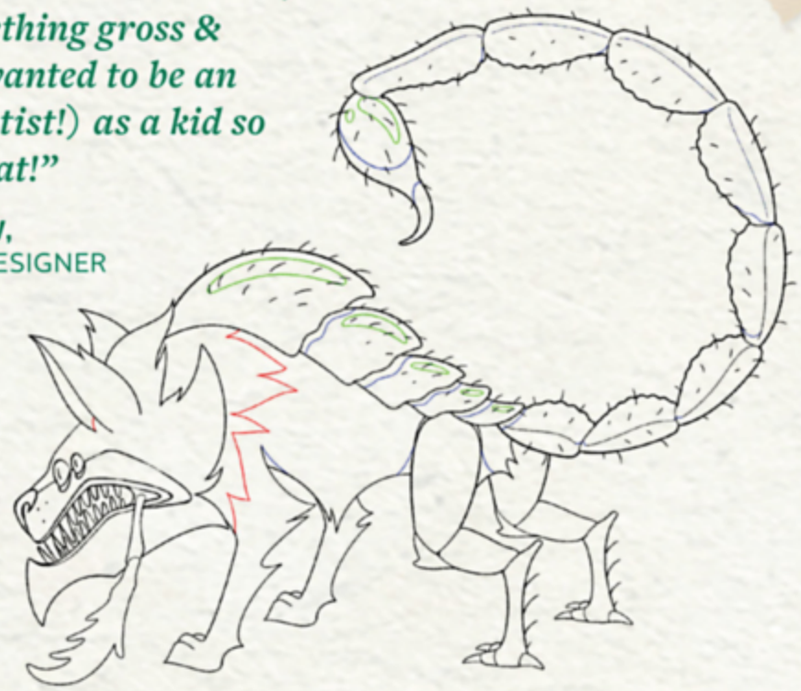

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1 B&W: *Brandon Wu*; COLOR: *Marcos Cohen* • **2** B&W: *Brandon Wu*; COLOR: *Andy Garner-Flexner* • **3** B&W: *Eleanor Michalka*; COLOR: *Charles Hilton*

Truck Stop Polly - S2, E3: PART 1

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"I love drawing highly specific and/or ridiculous facial expressions, and Polly's basically 100% face, so I always had a great time with episodes centered around her. She's particularly insane in this one. It was a ton of fun to draw her just screaming and scooting around like a lunatic."

— **NATE MAUER,** STORYBOARD ARTIST

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A Caravan Named Desire - S2, E3: PART 2

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"Sometimes the line between prop and character is blurred. The theater caravan is a great example. It's certainly 90% inanimate but there's also a cute little beetle pulling it! Regardless of how you categorize it, the end result is brilliant but I feel bad that someone had to design & animate something so complicated."

— MATT BRALY, SHOW CREATOR

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4 B&W: *Joe Sparrow*; COLOR: *Andy Garner-Flexner* • **5** B&W: *Joe Sparrow*; COLOR: *Marcos Cohen* • **6** B&W: *Erik Elizarrez*; COLOR: *Marcos Cohen, Jacob Streilein* • **7** *Eleisiya Arocha* **8** B&W: *Catharina Sukiman, Joe Sparrow, Sun Jae Lee*; COLOR: *Andy Garner-Flexner* • **9** B&W: *Eleanor Michalka*; COLOR: *Amy Huang*

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Quarreler's Pass - S2, E4: PART 1

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1 B&W: *Joseph McCormick*; COLOR: *Amy Huang*
2, 4 *Brandon Wu*
3 B&W: *Brandon Wu*; COLOR: *Marcos Cohen*
5 B&W: *Joseph McCormick*; COLOR: *Charles Hilton*
6 B&W: *Brandon Wu*; COLOR: *Andy Garner-Flexner*
7, 11-12 *Joe Sparrow*
8-10 B&W: *Joe Sparrow*; COLOR: *Andy Garner-Flexner*

"With 'Quarreler's Pass,' I was excited to introduce a new amphibian that we hadn't seen in the world before — olms!

My only real exposure to olms was the nature documentary series Planet Earth. *I remember being struck by how creepy they are: they live in the dark, they move slowly, and they have freaky bumps where their eyes should be. They're simultaneously cute and menacing — which made me very excited to position them as the villains of this story."*

— TODD MCCLINTOCK, STAFF WRITER

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General Yunan

In the early stages of season two, designer Joe Sparrow was tasked with coming up with the look and feel for the newts — an entire segment of Amphibia's population that the characters hadn't interacted with yet. They were described as regal, exclusive, seafaring, and mystical. One of his earliest sketches was of a royal guard with orange skin, silver armor, and a saber. This design was instantly magnetic and when the script for 'Toadcatcher' came along, it was time to roll out the red carpet for this character.

Yunan was given retractable claws that call to mind Wolverine from *X-men* and Vega from *Street Fighter*. The stoic countenance of the sketch was replaced with a toothier, wilder expression to give the impression that this was a character who could fire off at any second like a loaded gun without the safety on. Joe Sparrow even added very specific medals to the character's chest — one for each of the main accomplishments she lists in her recurring introductory speech.

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Toadcatcher - S2, E4: PART 2

1 B&W: *Sun Jae Lee*; COLOR: *Charles Hilton* • **2** B&W: *Khari Cephas*; COLOR: *Andy Garner-Flexner* • **3, 5, 10** B&W: *Joe Sparrow*; COLOR: *Andy Garner-Flexner*

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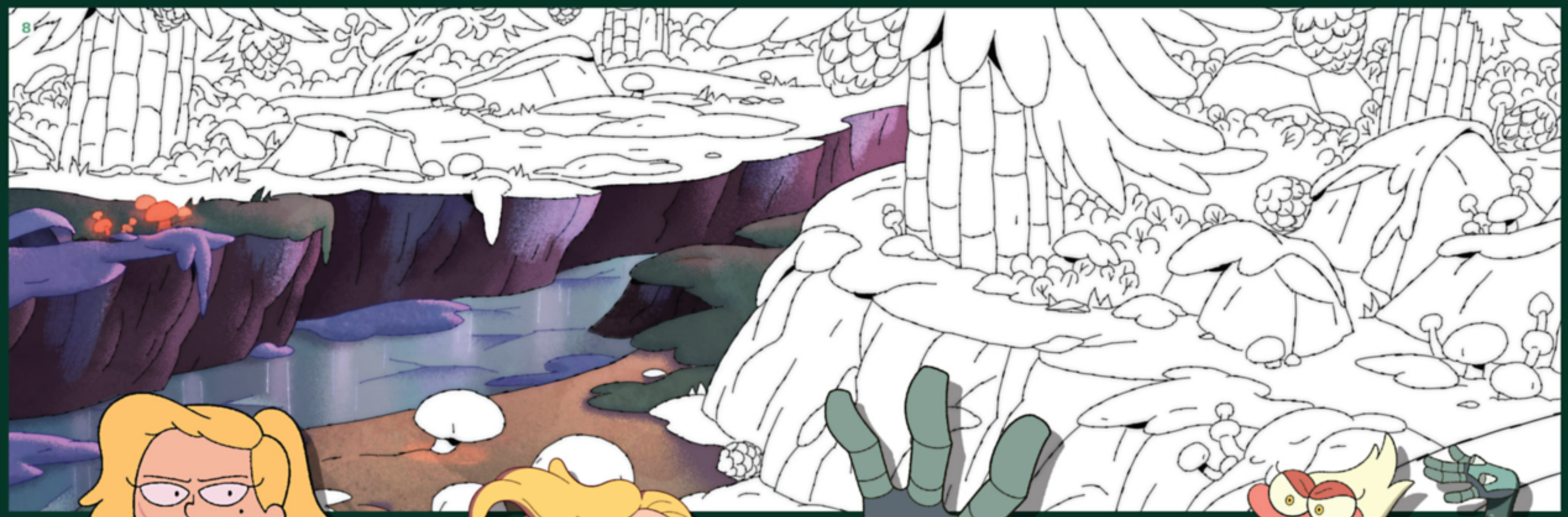
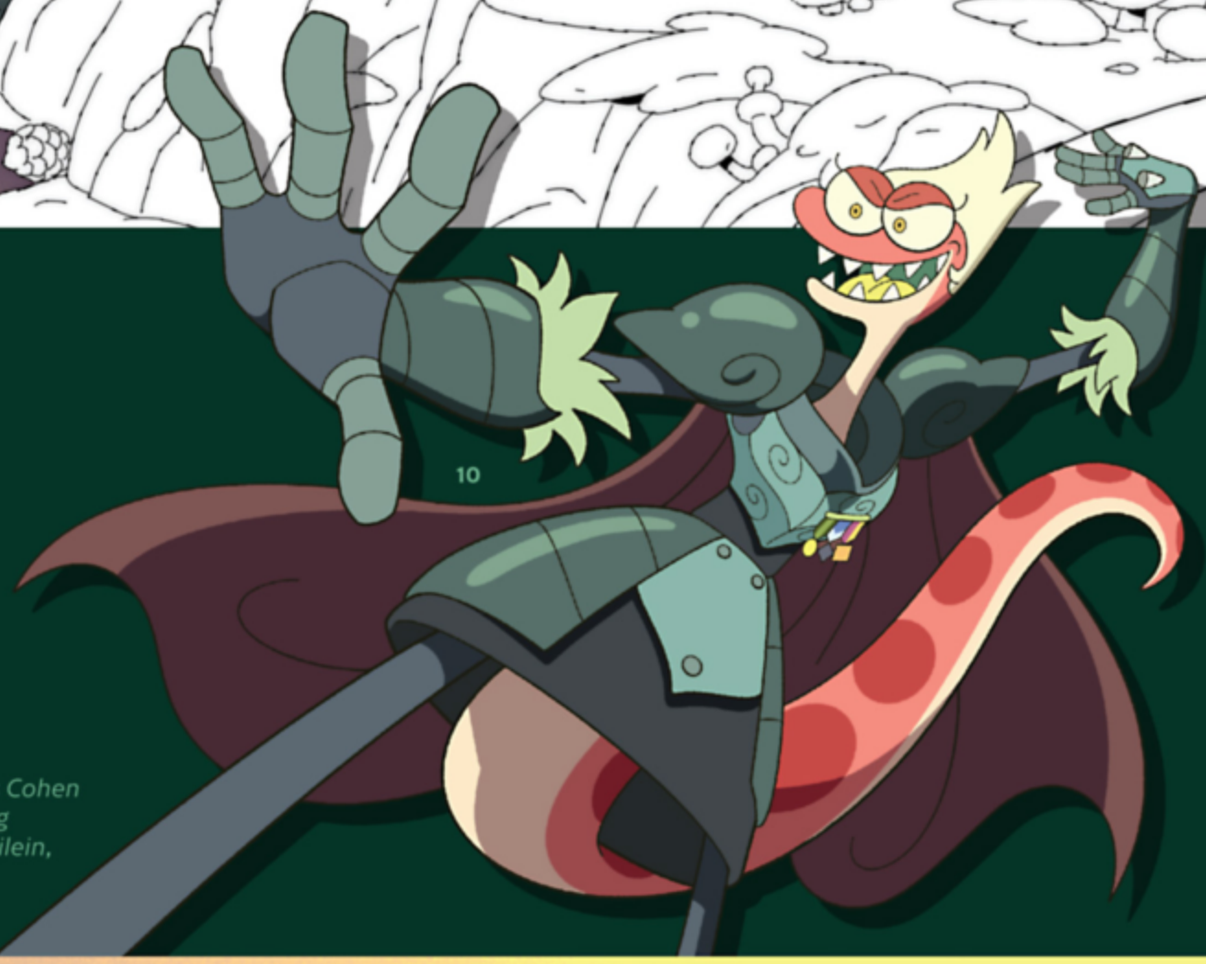
"Early on, when Matt was developing the show he talked about how each of the girl's were gonna end up embedded with one of the three species in Amphibia; that each one would get their own familiar, *so to speak. Sasha and Grime were my favorite of the three pairs. They both have such big egos, it was really fun working on stories with them as they progressed and grew together."*

— **JOE JOHNSTON,** DIRECTOR





4, 6, 9 B&W: *Joe Sparrow*; COLOR: *Marcos Cohen*
7 B&W: *Sun Jae Lee*; COLOR: *Grace Young*
8 B&W: *Lam Hoang*; COLOR: *Jacob Streilein, Charles Hilton* • **11** B&W: *Joseph McCormick*; COLOR: *Grace Young*

Swamp and Sensibility - S2, E5: PART 1

1 B&W: *Joseph McCormick*; COLOR: *Charles Hilton* • **2** *Matt Braly*
3, 5 B&W: *Joe Sparrow*; COLOR: *Andy Garner-Flexner* • **4** *Joe Sparrow*
6 B&W: *Joseph McCormick*; COLOR: *Grace Young*

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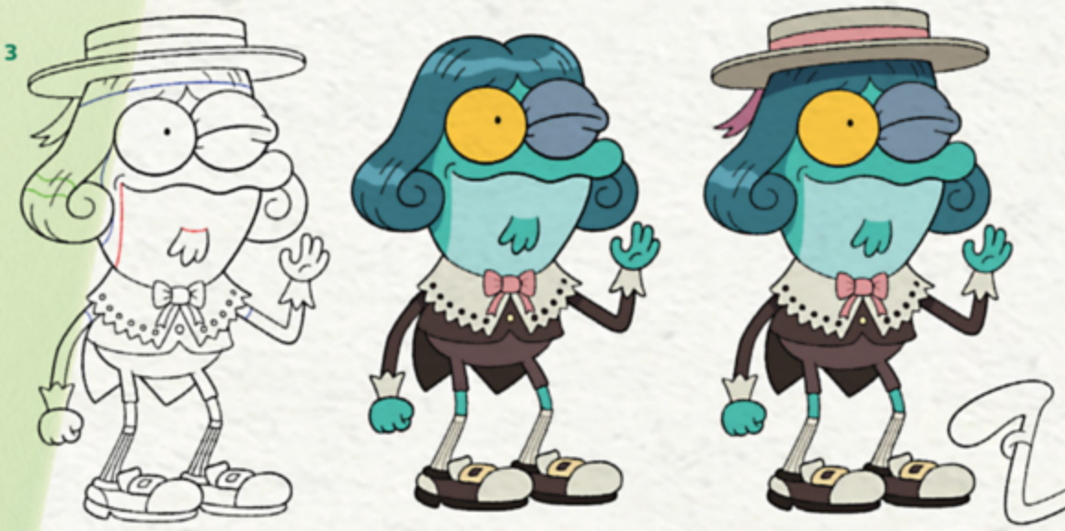

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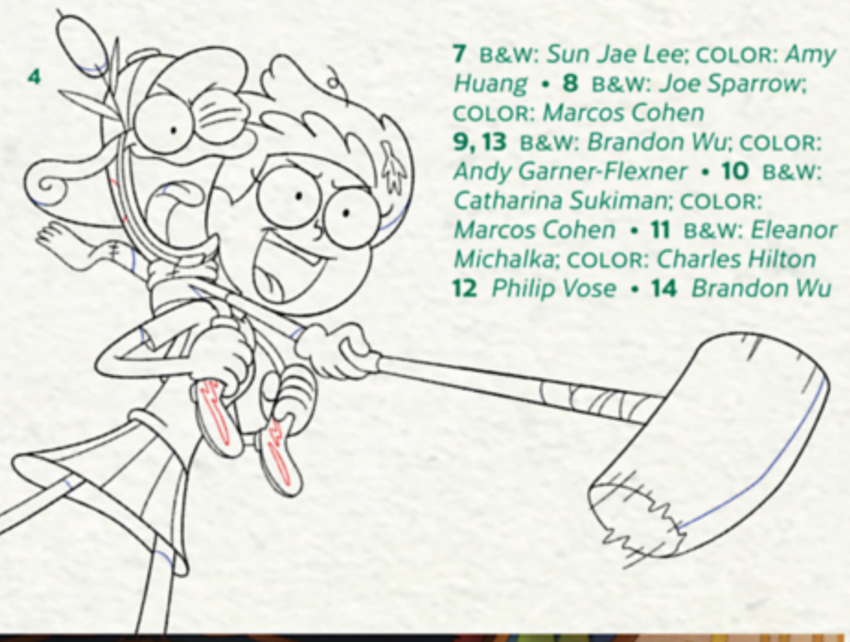

7 B&W: *Sun Jae Lee*; COLOR: *Amy Huang* • **8** B&W: *Joe Sparrow*; COLOR: *Marcos Cohen*
9, 13 B&W: *Brandon Wu*; COLOR: *Andy Garner-Flexner* • **10** B&W: *Catharina Sukiman*; COLOR: *Marcos Cohen* • **11** B&W: *Eleanor Michalka*; COLOR: *Charles Hilton*
12 *Philip Vose* • **14** *Brandon Wu*

"Jacob did such an amazing job with Ribbitvale's Rococo inspired architecture. This episode really hammers home that whether you're a human or giant talking frog — having too much money makes you unbearably weird."

— MATT BRALY, SHOW CREATOR

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Wax Museum - S2, E5: PART 2

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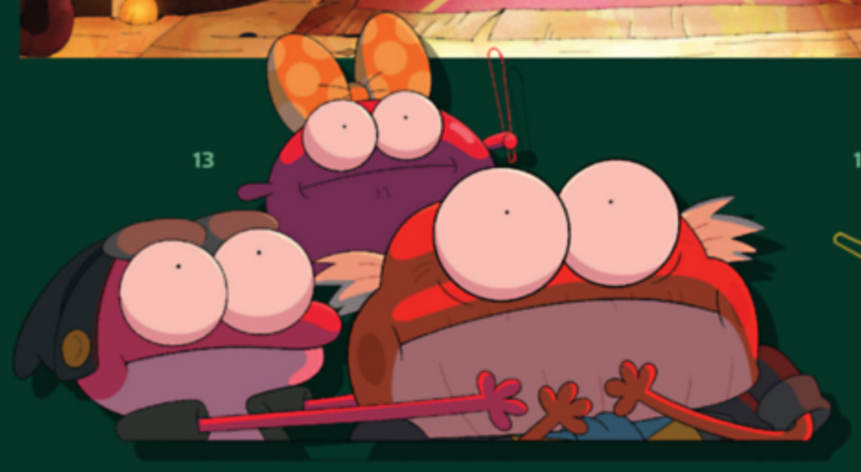

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"Frog Stan and Frog Soos was one of the few times I really had to nail a show reference in a design. It was tricky at first, but I worked with Matt to make sure their silhouette matched with their Gravity Falls *counterparts."*

— **BRANDON WU,** CHARACTER DESIGNER

Marcy Wu

The third human to get transported to the magical, horrible land of Amphibia was Marcy Wu (Haley Tju), a character that the team hadn't quite figured out — at least initially.

The character was conceived as more conniving and mischievous in the beginning. A bit of a pulling-the-strings-behind-the-scenes kind of character.

That all changed when they cast Tju. "She became this incredibly lovable, nerdy goofball who was living out her escapist fantasy," Braly said. "We were like, '*That's great. Let's pivot to that,*' because it was so compelling."

Visually, the team wanted to capture the idea that she's having the time of her life. Her outfit was specifically inspired by Aragorn from *Lord of the Rings*. She also has a bandelier with potions and mushrooms and a belt-buckle in the shape of an "M." She became the embodiment of wish fulfillment. There's also that green hair clip, a lone remnant of the human world and a detail that was important to the *Amphibia* team. The clip had a disarmingly girlish quality, one that's cute but also serves as camouflage — you don't suspect her of any wrong-doing because of how she looks.

"Her love of the fantasy genre and video games is incredibly important," Braly said. "She's got little anime keychains and a sketchbook. She should feel like a classmate you had in school. She's very grounded in that way. I feel like we all knew someone like this who was just a little overexcited about their passions." Of course, her passions led her to something much more unexpected than the kid who sat behind you and was really into manga.

All of the adorable design work obscures Marcy's role as the show's most tragic character. Spoilers: It was Marcy who got the girls trapped in Amphibia, and then after getting them trapped, didn't tell them that she was the one who did it. She also planned to further maroon Anne/Sasha and continue their world-hopping adventures, colluding with King Andrias out of fear of losing her friends to a big family move (her father had accepted a job out of state back home). For all her sweetness, she at times did more harm than Sasha, the more outwardly villainous character. Her dichotomy is dramatic and incredibly compelling — on one hand, she is this sweet, lovable goofball who would never hurt anyone. But she actually hurt everyone quite a bit.

Designing her as this cute, bubbly nerd helped sell the big twist. When the audience meets Marcy, it's after they've already been introduced to Sasha. At first Marcy is met with suspicion by Sprig, but by the end of her introductory episode, she seems fun and perfectly innocent. Sprig acts as a proxy for the audience in that moment, and the viewer relaxes as he does.

1 B&W: *Joe Sparrow, Erik Elizarrez*; COLOR: *Daniaelle Simonsen, Ian Worrel*
2 B&W: *Joe Sparrow*; COLOR: *Marcos Cohen*
3 *Matt Braly* • **4** B&W: *Catharina Sukiman*; COLOR: *Marcos Cohen* • **5** *Joe Sparrow* • **6** *Anna O'Brian*
7 B&W: *Steve Wolfhard*; COLOR: *Philip Vose*

Braly credits writer Adam Colás and storyboard artist Anna O'Brian, who, along with Tju, truly gave birth to Marcy. "The alchemy of them getting together really brought her to life," Braly said.

Marcy's story in Amphibia becomes one of not running away from the big changes coming in her life. Her decisions, while well intentioned, lead her down a rabbit hole of horror as she becomes the host body for an evil supercomputer, birthing the twisted villain Darcy (also Tju). But in standing up to this entity in the climax of "All In," she demonstrates her growth and refuses to lose herself to fantasy again. Ironically, Marcy becomes an author at the end of the show, creating entire worlds for others to immerse themselves in.

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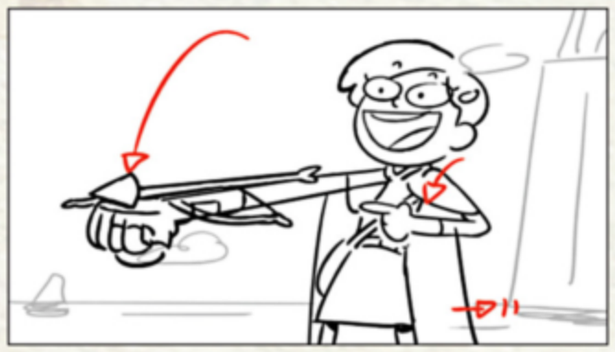

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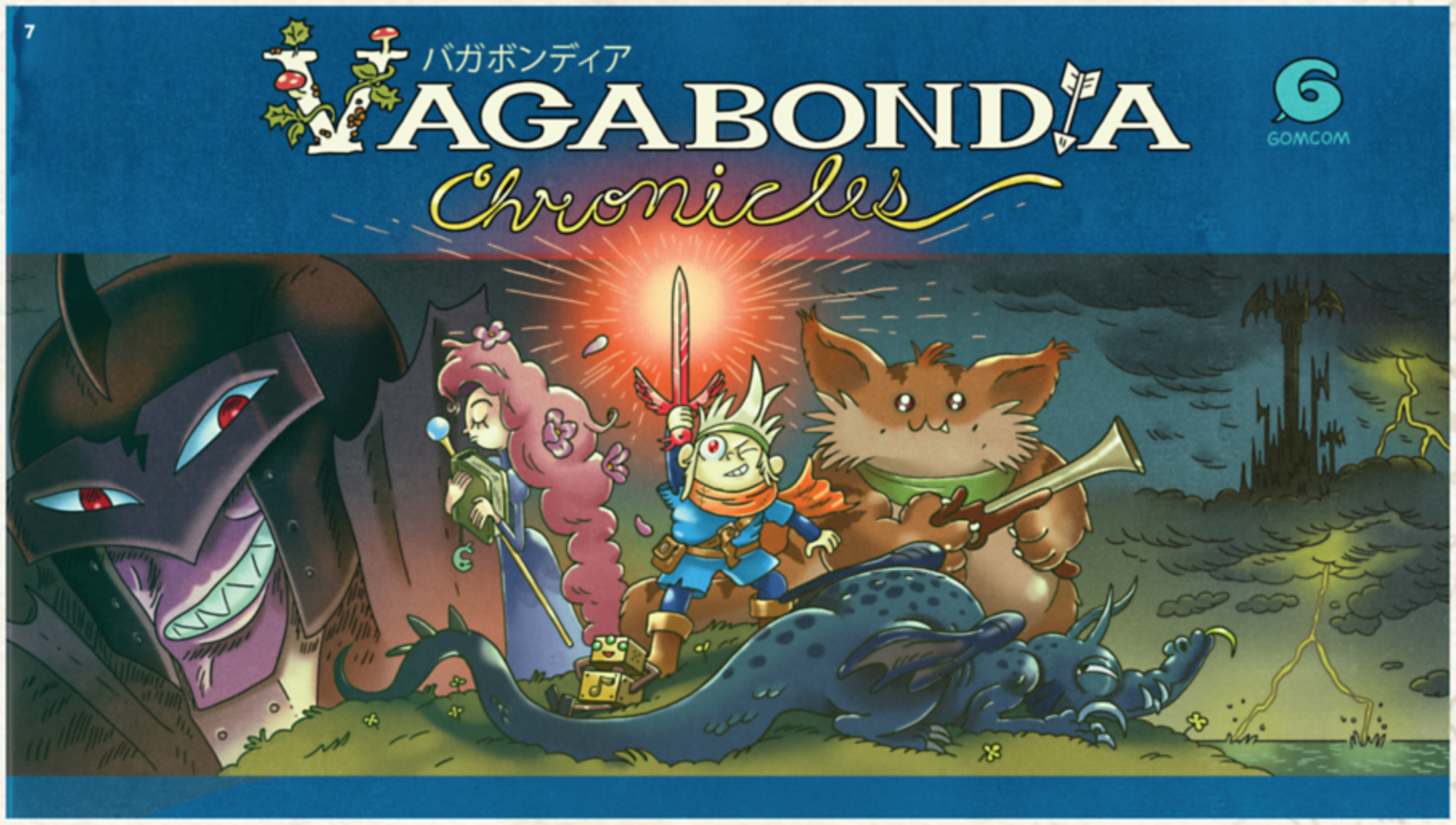
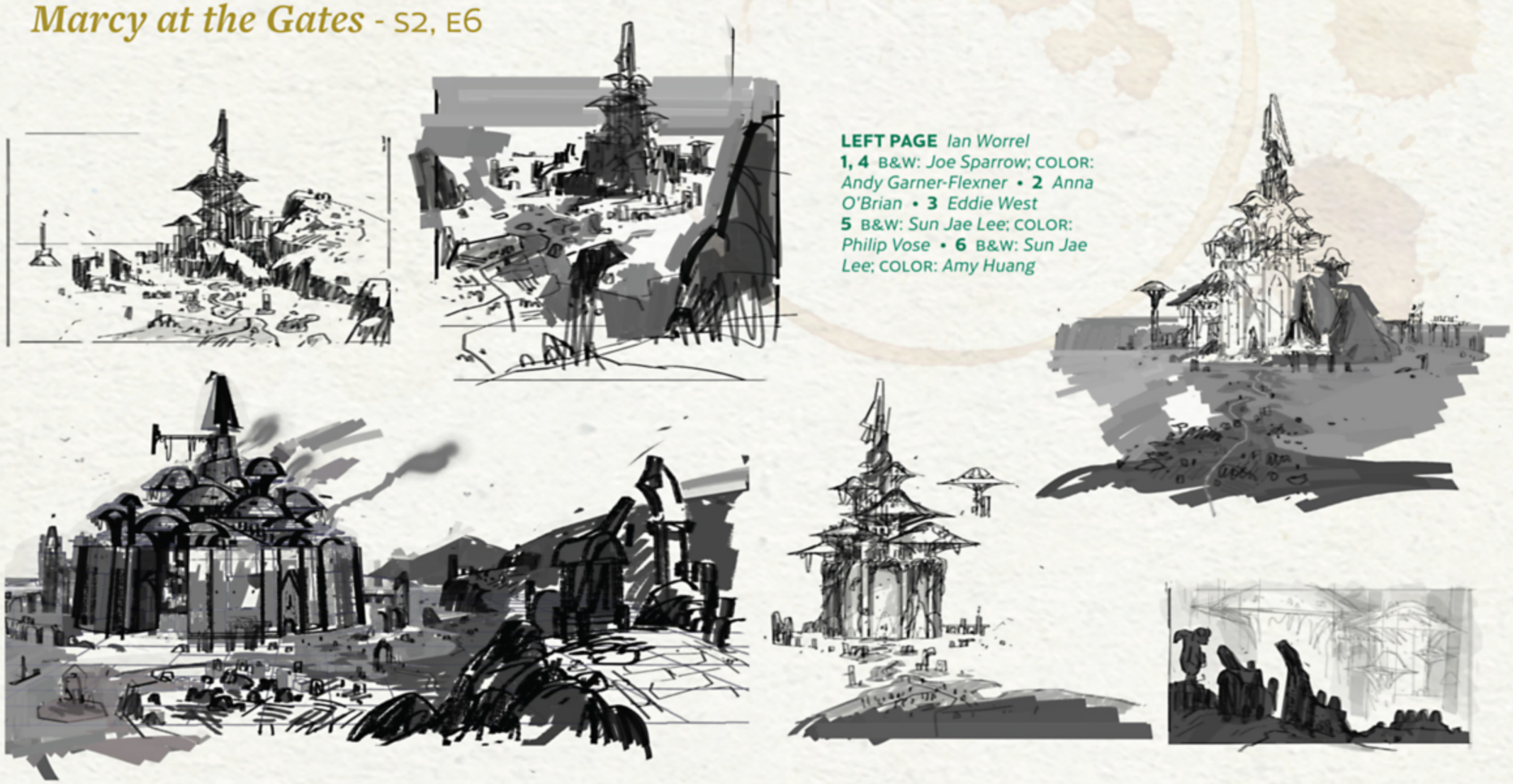


The team went as far as to actually design the cover for Marcy's favorite game of all time, *Vagabondia Chronicles*.

Marcy at the Gates - S2, E6



LEFT PAGE *Ian Worrel*
1, 4 B&W: *Joe Sparrow*; COLOR: *Andy Garner-Flexner* • **2** *Anna O'Brian* • **3** *Eddie West*
5 B&W: *Sun Jae Lee*; COLOR: *Philip Vose* • **6** B&W: *Sun Jae Lee*; COLOR: *Amy Huang*

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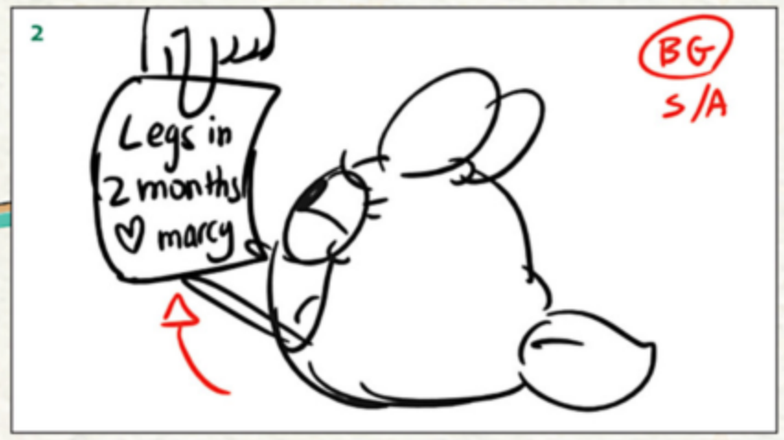

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"I tried to wring as much juice out of Marcy's introduction as possible through her acting. From manhandling the Plantars (the way Hop Pop's head re-inflates still cracks me up), to aiming her crossbow at Anne, to taking Polly's X-ray with the sun... she's a whirlwind of chaos! I'm so proud to have boarded her reunion with Anne."

— **ANNA O'BRIAN,** STORYBOARD ARTIST

1, 6 *Aaron Austin* • **2, 11** *Joe Sparrow*
3, 8 B&W: *Joe Sparrow*; COLOR: *Andy Garner-Flexner* • **4** *Brandon Wu*
5 B&W: *Brandon Wu*; COLOR: *Andy Garner-Flexner* • **7** B&W: *Eleanor Michalka*; COLOR: *Grace Young*
9 B&W: *Joe Sparrow*; COLOR: *Marcos Cohen* • **10** B&W: *Sun Jae Lee*; COLOR: *Charles Hilton* • **12** *Cassie Zwart*
13 B&W: *Sun Jae Lee, Jacob Streilein*; COLOR: *Jacob Streilein*

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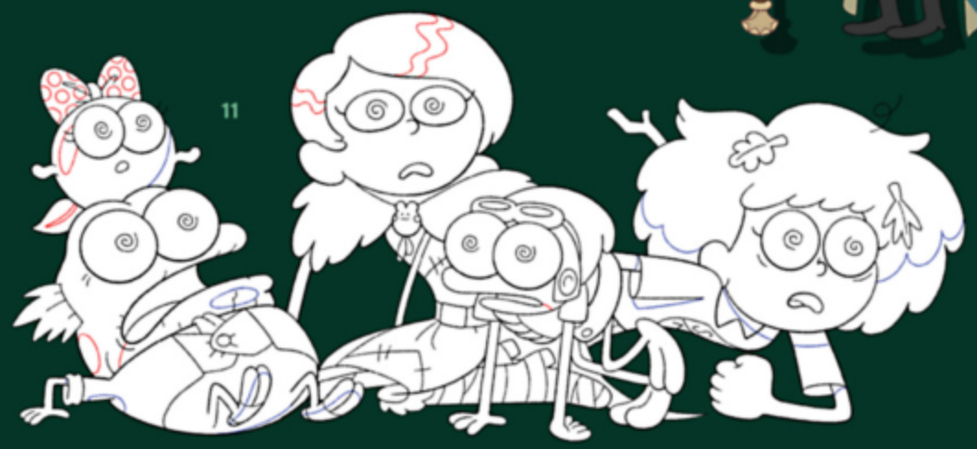

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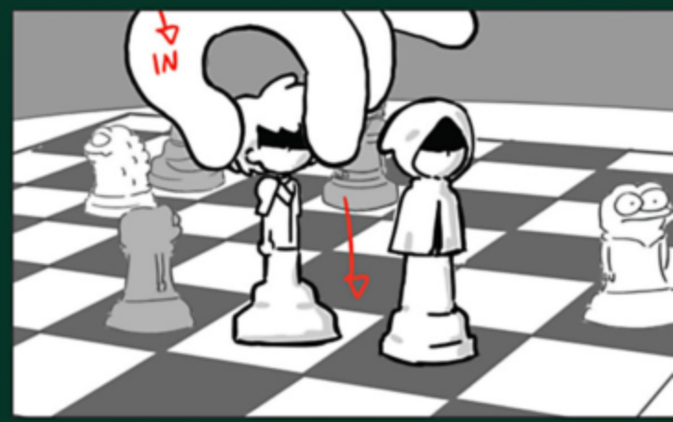

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Scavenger Hunt - S2, E7: PART 1

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"It was nice to explore the alleyways and streets of Newtopia with this story. I really like the seaside elements of the architecture like the giant conch shell acting as a bus stop."

— **MATT BRALY,** SHOW CREATOR

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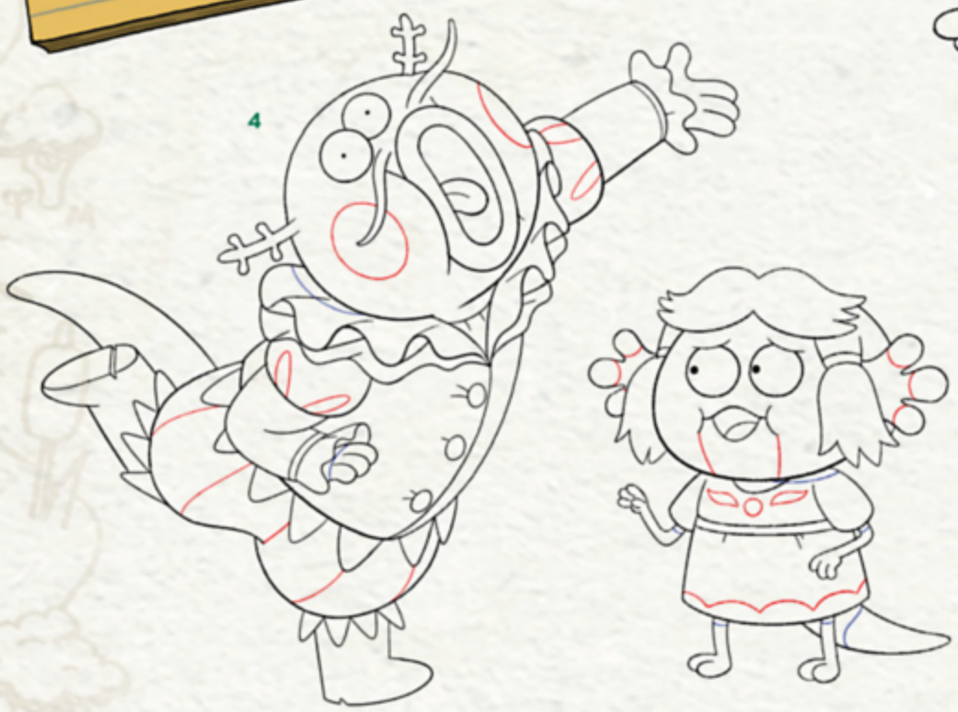

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1 B&W: *Catharina Sukiman*; COLOR: *Marcos Cohen* • **2** B&W: *Brandon Wu*; COLOR: *Marcos Cohen* • **3** B&W: *Joseph McCormick*; COLOR: *Charles Hilton, Philip Vose* • **4** *Brandon Wu* • **5** B&W: *Joseph McCormick*; COLOR: *Charles Hilton* • **6** B&W: *Joseph McCormick*; COLOR: *Grace Young*

King Andrias

This was a tough assignment. The team needed a design that communicated kindness and regality but also hid an unsettling sense of danger. Andrias was the kind of character who needed to appear disarmingly friendly while also being covered in red flags. His giant size made it so that relaxing completely wasn't ever an option, but his infectious grin and laughter made it hard to suspect him completely of villainy. Joe Sparrow laid the groundwork for this character in his explorative sketches but designer Brandon Wu completed the look with clever details that made for an unforgettable antagonist.

"Andrias had a big role in the story so there was a lot of pressure but I loved working on his design. There were moments to add little touches to tell a bigger story; battle damage to show he had seen a lot of combat, and an ouroboros belt to show the eternal conflict within him."

— BRANDON WU, CHARACTER DESIGNER

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7 B&W: *Brandon Wu*; COLOR: *Andy Garner-Flexner*
8-9 *Joe Sparrow*

The Plantars Check In - S2, E7: PART 2

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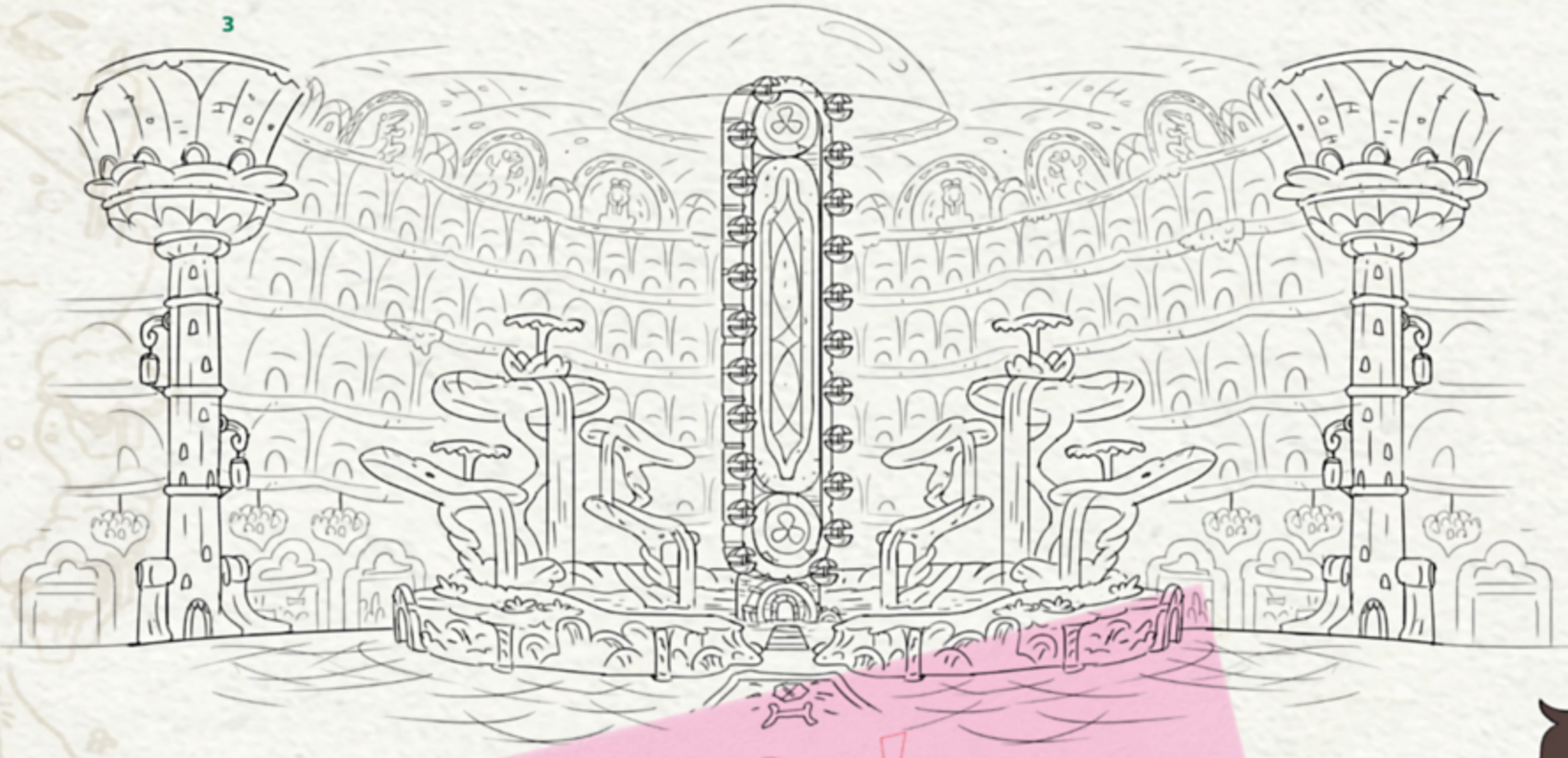

"Inspiration for this episode: I'm a fan of the movie Dunston Checks In, *the absurdity of a kid and an orangutan on the run in a posh hotel. I also love The Fountains of Bellagio and that some hotels in Las Vegas have amusement park style rides and thought someplace like that would be a super fun playground for Sprig to run around in."*

— **MICHELE CAVIN,** STAFF WRITER

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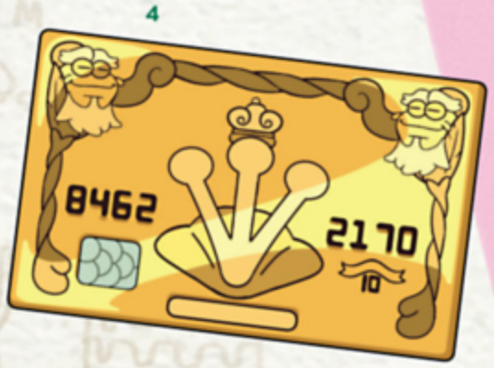

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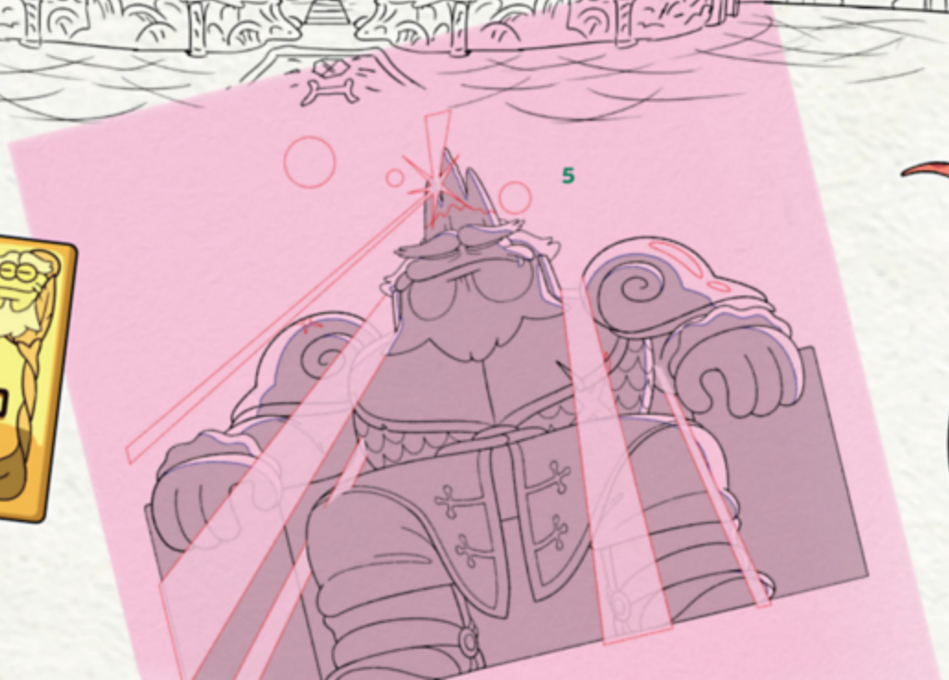

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Lost in Newtopia - S2, E8: PART 1

1 B&W: *Lam Hoang*; COLOR: *Charles Hilton, Jacob Streilein* • **2** B&W: *Lam Hoang*; COLOR: *Charles Hilton* **3** *Lam Hoang* • **4** B&W: *Khari Cephas*; COLOR: *Grace Young* • **5-6** B&W: *Joe Sparrow*; COLOR: *Andy Garner-Flexner* • **7** B&W: *Brian Woods*; COLOR: *Philip Vose* • **8, 12** B&W: *Brandon Wu*; COLOR: *Andy Garner-Flexner* • **9** B&W: *Khari Cephas*; COLOR: *Shawn Responts* • **10-11** B&W: *Khari Cephas*; COLOR: *Andy Garner-Flexner* • **13** B&W: *Brian Woods, Lam Hoang*; COLOR: *Jacob Streilein*

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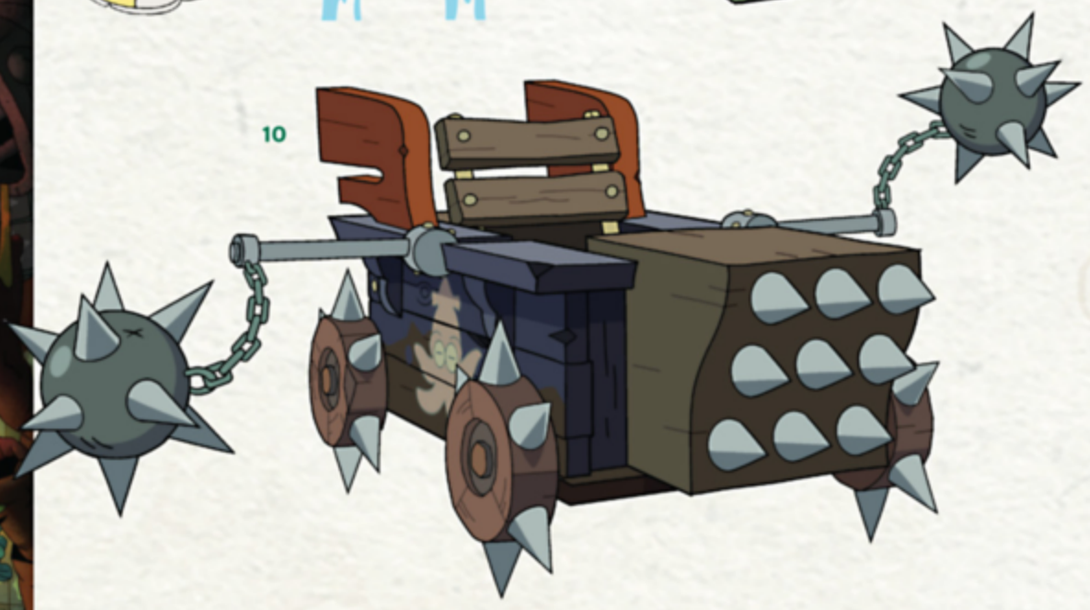

"My greatest contribution to society might be 'TAILS TAILS TAILS.'"

— **ANNA O'BRIAN,** STORYBOARD ARTIST

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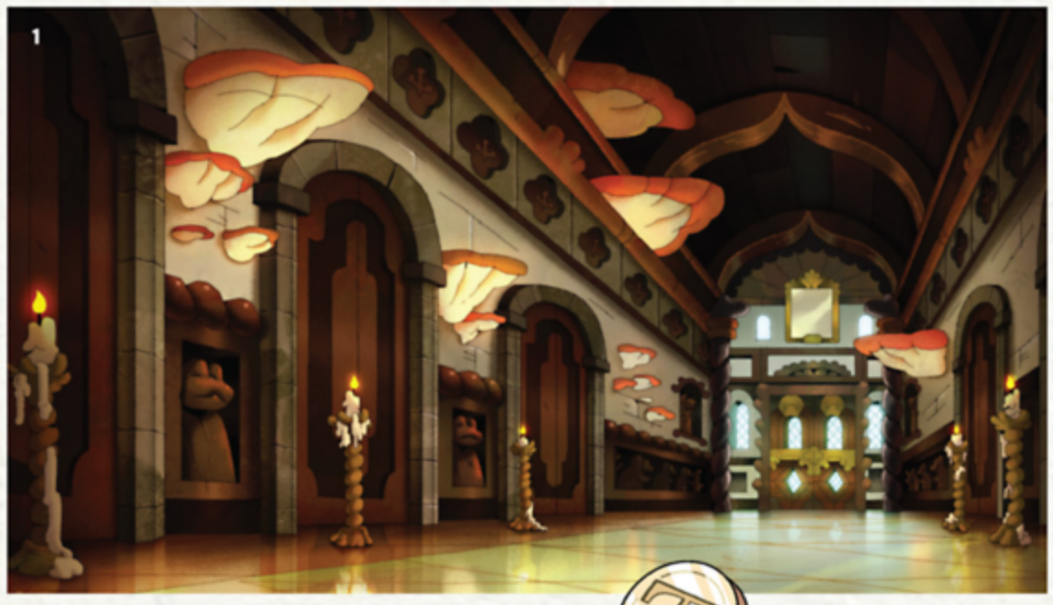
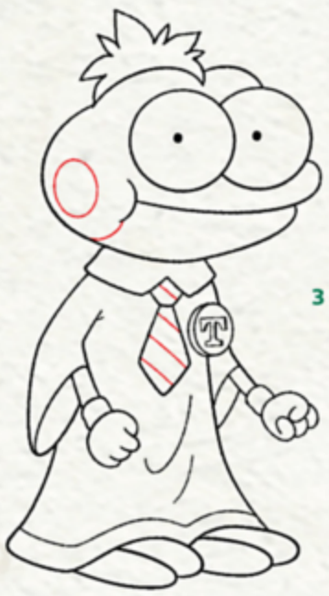
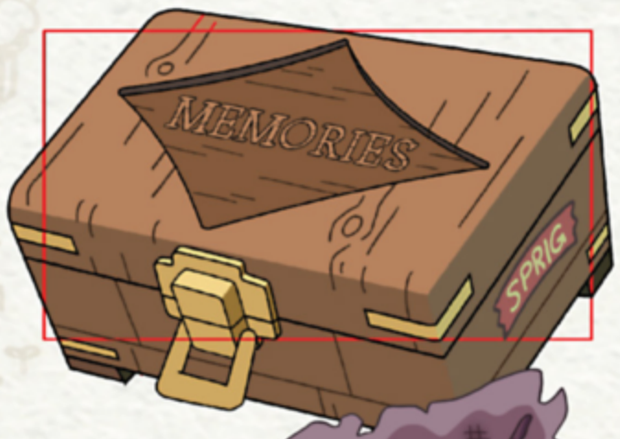
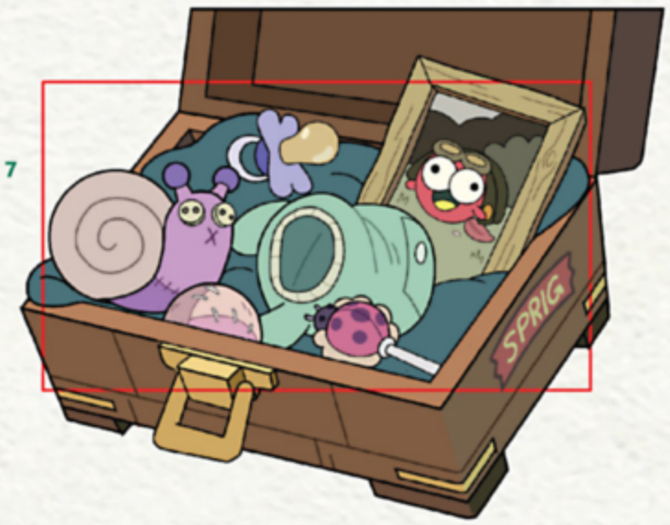
Sprig Gets Schooled - S2, E8: PART 2









1-2 B&W: *Joseph McCormick*; COLOR: *Amy Huang*
3-4 B&W: *Joe Sparrow*; COLOR: *Andy Garner-Flexner*
5-6 B&W: *Joe Sparrow*; COLOR: *Marcos Cohen*
7-8 B&W: *Khari Cephas*; COLOR: *Andy Garner-Flexner*

"Newtopia University was mentioned way back in season 1 (in the episode 'Fiddle me This') so it was great to finally get to see it here. Love the Hogwarts vibe of this place."

— MATT BRALY, SHOW CREATOR

Little Frogtown - S2, E9: PART 1

9 B&W: *Joseph McCormick*; COLOR: *Grace Young* • **10-11** B&W: *Brandon Wu*; COLOR: *Andy Garner-Flexner* • **12** B&W: *Philip Vose*; COLOR: *Amy Huang*
13 B&W: *Lam Hoang*; COLOR: *Charles Hilton*

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"Finally, Hop Pop get's an episode fully dedicated to him, and what better way to tell it than in an old school, black and white, film noir style. The film nerd in me was happy to oblige."

— PHILLIP VOSE,
ART DIRECTOR

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Hopping Mall - S2, E9: PART 2

"I'm mainly known for comedy bits, so I felt honored the team trusted me with such an emotional ending. I remember coming out of the pitch seeing people sniffling and wiping tears. Todd's writing not only made a hilarious episode (especially with Silver's boards and Jenn's direction), but an incredibly touching one that really showed this show's strengths. I hope you enjoyed laughing and crying at it as much as I enjoyed boarding it!"

— ELEISIYA AROCHA, STORYBOARD ARTIST

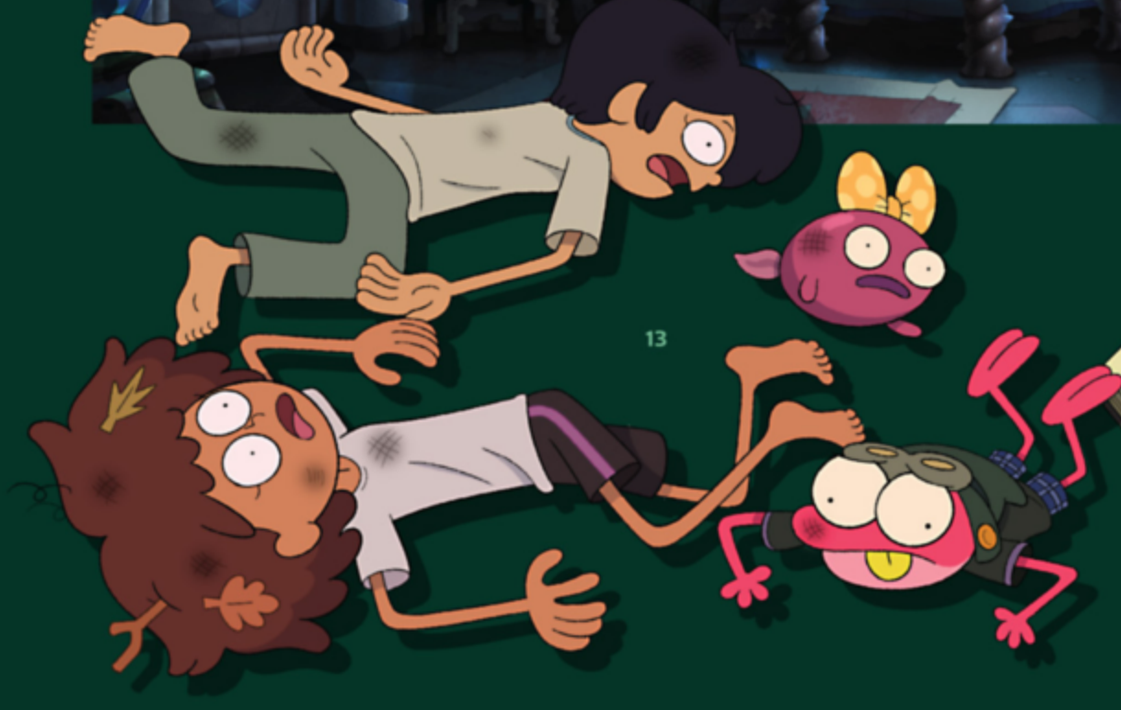
1-5 B&W: *Joe Sparrow*; COLOR: *Andy Garner-Flexner*
6-7 *Joe Sparrow*
8 B&W: *Lam Hoang*; COLOR: *Charles Hilton*

The Sleepover to End All Sleepovers - S2, E10: PART 1

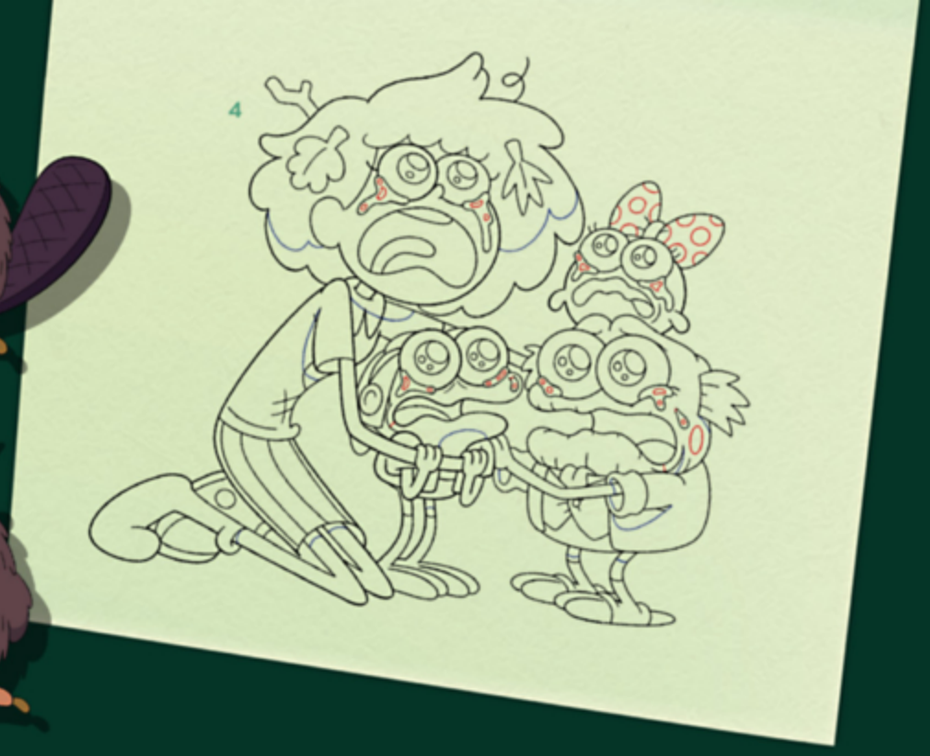
"This episode was used as a cathartic way to combine my childhood fear of the basement with my recent love of Soulsborne games."

— **ALEX KWAN,** STORYBOARD ARTIST

9 B&W: *Sun Jae Lee*; COLOR: *Grace Young* • **10** B&W: *Joseph McCormick*; COLOR: *Amy Huang* **11** B&W: *Joe Sparrow*; COLOR: *Carol Wyatt* • **12-13** B&W: *Brandon Wu*; COLOR: *Andy Garner-Flexner* **14** B&W: *Catharina Sukiman*; COLOR: *Marcos Cohen* • **15** B&W: *Brandon Wu*; COLOR: *Marcos Cohen*



A Day at the Aquarium - S2, E10: PART 2



"Our most emotional episodes are tied to aquariums. Early in season 1 we took a research trip to the Aquarium of the Pacific in Long Beach and had just an unforgettable time together as a crew. Maybe that's why."

— **MATT BRALY,** SHOW CREATOR

Night Drivers - S2, E12: PART 1

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"We really channeled Courage the Cowardly Dog *with this one. I adore the design of the hitchhiker, Brandon Wu did an amazing job with him. Can you imagine giving that guy a ride?"*

— MATT BRALY,
SHOW CREATOR

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1, 8 B&W: *Joseph McCormick*; COLOR: *Charles Hilton*
2-3 B&W: *Joe Sparrow*; COLOR: *Andy Garner-Flexner*
4 *Joe Sparrow* • **5** B&W: *Lam Hoang*; COLOR: *Laura Price*
6 B&W: *Joseph McCormick*; COLOR: *Grace Young* • **7** B&W: *Lam Hoang*; COLOR: *Grace Young* • **9** B&W: *Sun Jae Lee*; COLOR: *Charles Hilton* • **10** B&W: *Sun Jae Lee*; COLOR: *Amy Huang* • **11, 13** B&W: *Brandon Wu*; COLOR: *Andy Garner-Flexner* • **12, 14** B&W: *Brandon Wu*; COLOR: *Marcos Cohen*
15 B&W: *Janine Chang*; COLOR: *Charles Hilton*

Return to Wartwood - S2, E12: PART 2

1 B&W: *Janine Chang*; COLOR: *Charles Hilton* • **2** B&W: *Janine Chang, Jacob Streilein*; COLOR: *Charles Hilton* • **3** B&W: *Eunji Roess*; COLOR: *Marcos Cohen* • **4** B&W: *Joe Sparrow*; COLOR: *Marcos Cohen* • **5, 11, 15-17** B&W: *Joe Sparrow*; COLOR: *Andy Garner-Flexner* • **6, 8** B&W: *Eunji Roess*; COLOR: *Andy Garner-Flexner* • **7** B&W: *Janine Chang, Jacob Streilein*; COLOR: *Grace Young*

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"This episode had some of our most popular comedic imagery. Seeing the characters in their arcane ritual robes is just hilarious and I thank frog everyday for this story. The Chickilisk's introduction music is specifically a nod to 'One Winged Angel' from Final Fantasy 7*."*

— **MATT BRALY,** SHOW CREATOR

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9 B&W: *Lam Hoang*; COLOR: *Laura Price* • **10** B&W: *Sun Jae Lee*; COLOR: *Laura Price* • **12, 14** B&W: *Sun Jae Lee*; COLOR: *Philip Vose* **13** B&W: *Sun Jae Lee*; COLOR: *Charles Hilton* • **18** *Steve Wolfhard*

The Shut-In! - S2, E11

"When I pitched the idea of a monster who sews together frogskins and wears them like a suit, everyone — including me — was certain that the network executives would not go for it. We pitched the episode with it anyway, hoping that they'd ask us to tone it down slightly, and then we could still end up with something pretty scary. When the idea was approved from the get-go, we were shocked!"

— TODD MCCLINTOCK, STAFF WRITER

Ivy on the Run - S2, E13: PART 1

1 B&W: *Joseph McCormick*; COLOR: *Charles Hilton*
2-3 B&W: *Joe Sparrow*; COLOR: *Marcos Cohen*
4 B&W: *Joseph McCormick*; COLOR: *Laura Price*
5 B&W: *Lam Hoang*; COLOR: *Grace Young*
6, 8 B&W: *Janine Chang*; COLOR: *Grace Young*
7, 9 B&W: *Brandon Wu*; COLOR: *Carol Wyatt*

"Seeing Anne and Polly in their Muay Thai outfits is incredibly pleasing. Joe Sparrow did a lot of research to get them just right. The fight between Ivy and her Mother was boarded by Silver Paul and turned out exceptionally well."

— **MATT BRALY,** SHOW CREATOR

After the Rain - S2, E13: PART 2

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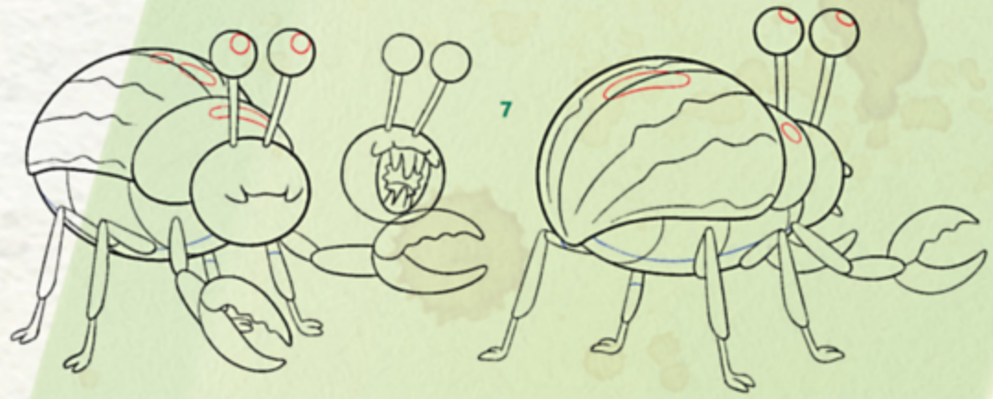

"I really love this episode. Bill Farmer's raw emotion really comes through the performance and you really feel how close this family unit has become by the end. Kyler Spears directed the hell out of these scenes."

— **MATT BRALY,** SHOW CREATOR

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The First Temple - S2, E14

1-2 B&W: *Joe Sparrow*; COLOR: *Carol Wyatt* **3** *Eddie West* • **4** B&W: *Brandon Wu*; COLOR: *Carol Wyatt* • **5** B&W: *Joseph McCormick*; COLOR: *Jules Itzkoff* • **6** B&W: *Sun Jae Lee*; COLOR: *Jules Itzkoff* • **7** B&W: *Sun Jae Lee*; COLOR: *Amy Huang* • **8** B&W: *Sun Jae Lee*; COLOR: *Grace Young* • **9** *Alex Kwan* **10** *Inbal Breda* • **11** *Joe Sparrow* **12** B&W: *Eunji Roess*; COLOR: *Emily Cole* • **13** B&W: *Joe Sparrow*; COLOR: *Andy Garner-Flexner* • **14** B&W: *Brandon Wu*; COLOR: *Marcos Cohen*

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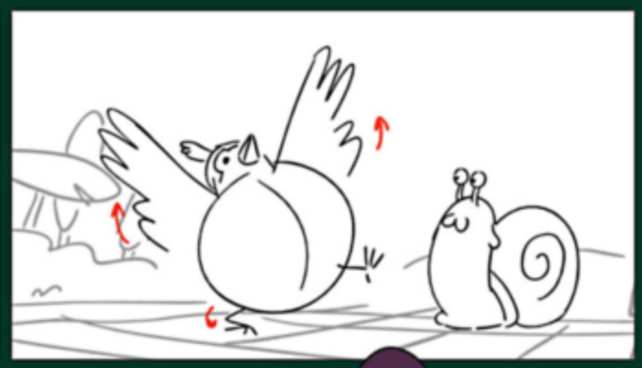

"The first temple was a challenge of intelligence, so we filled the surrounding jungle with big, glowing Gyromitra *as well as the spookier morels, another fungi with brain-like folds."*

— **JACOB STREILEIN,** ART DIRECTOR

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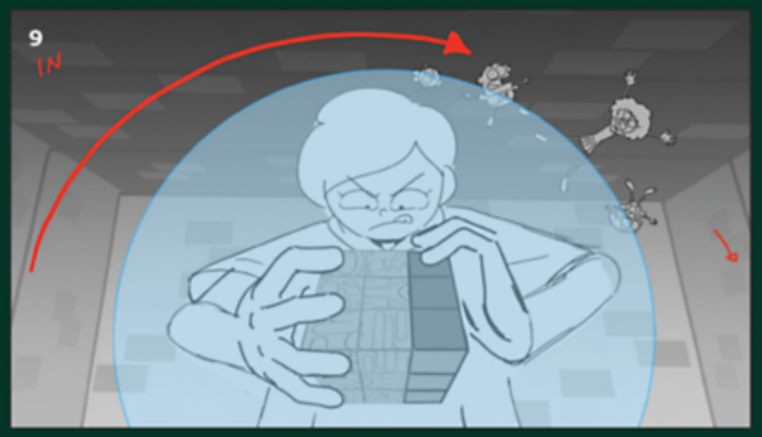

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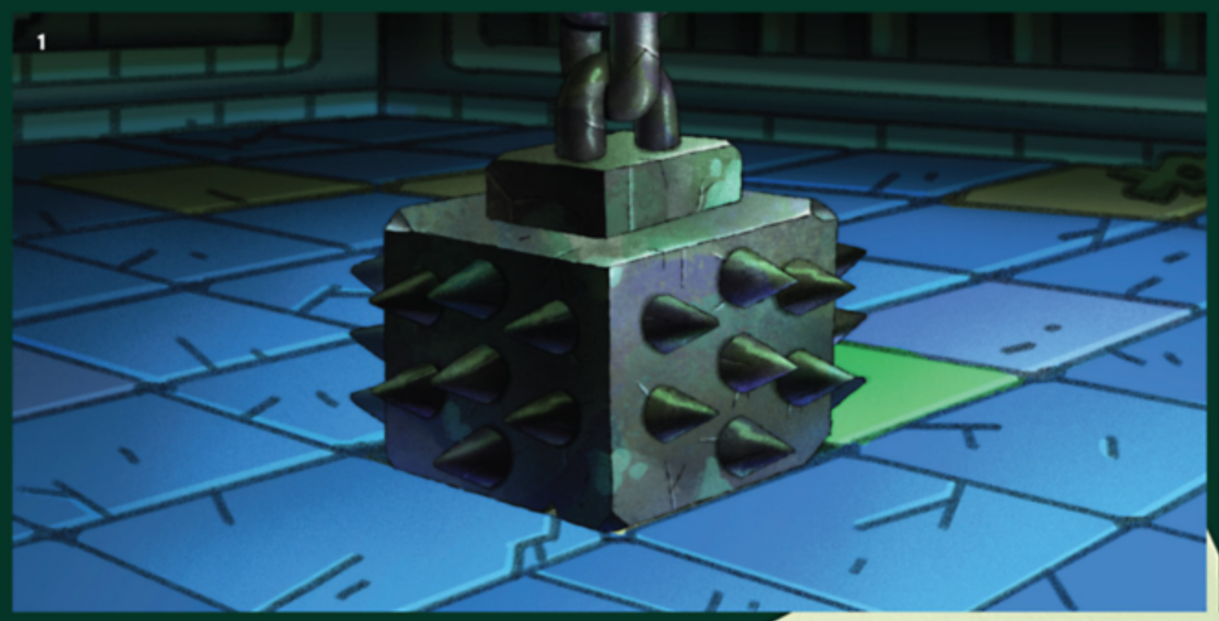

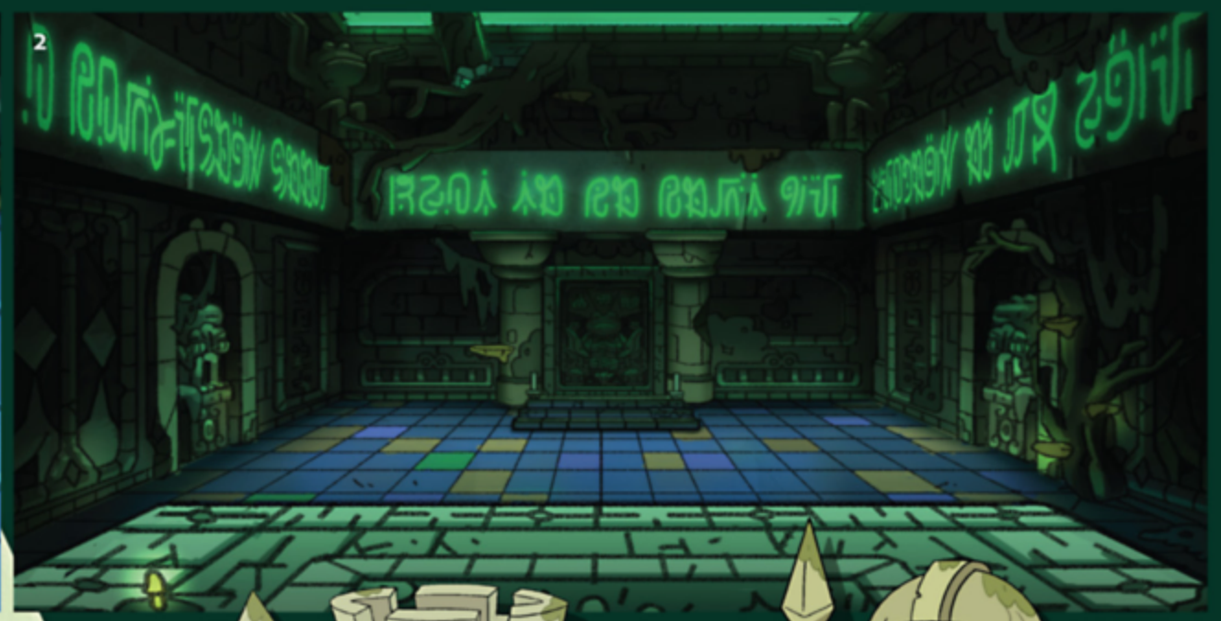

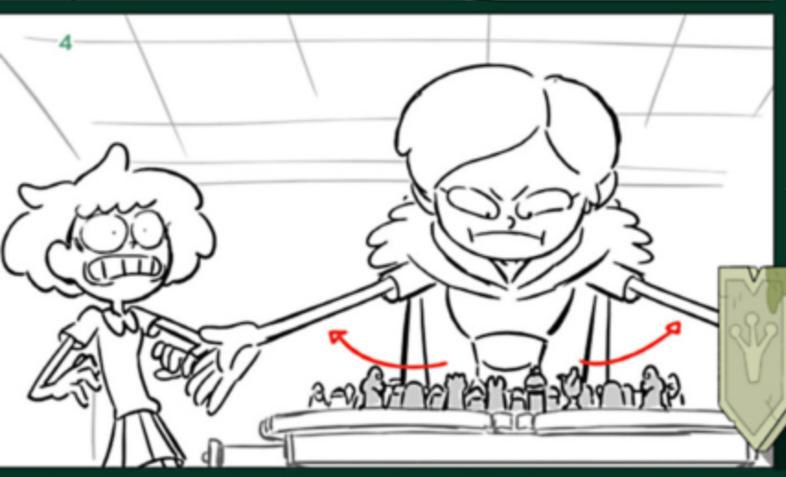

1-2 B&W: *Janine Chang*; COLOR: *Amy Huang* • **3** *Eddie West* • **4** *Inbal Breda* **5** *Brandon Wu* • **6** B&W: *Brandon Wu, Eunji Roess*; COLOR: *Marcos Cohen* • **7-8** B&W: *Brandon Wu*; COLOR: *Marcos Cohen* • **9** B&W: *Joseph McCormick*; COLOR: *Grace Young, Jacob Streilein* • **10** B&W: *Joseph McCormick*; COLOR: *Charles Hilton, Jacob Streilein* • **11** B&W: *Joseph McCormick*; COLOR: *Laura Price* • **12** B&W: *Lam Hoang*; COLOR: *Amy Huang* • **13** *Cassie Zwart* **14, 16** B&W: *Joe Sparrow*; COLOR: *Andy Garner-Flexner* • **15** B&W: *Eunji Roess, Andy Gonsalves, Ian Worrel*; COLOR: *Carol Wyatt, Daniaelle Simonsen* • **17** B&W: *Lam Hoang*; COLOR: *Laura Price*

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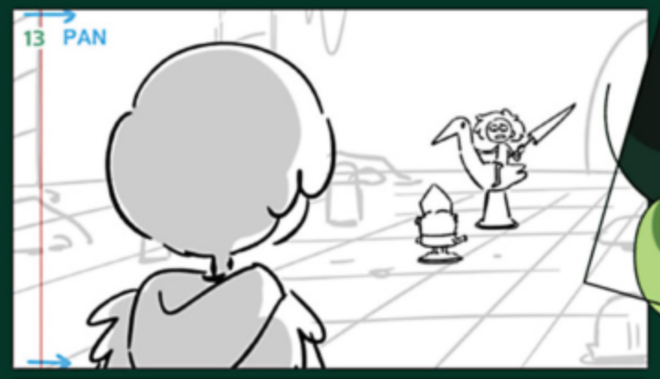

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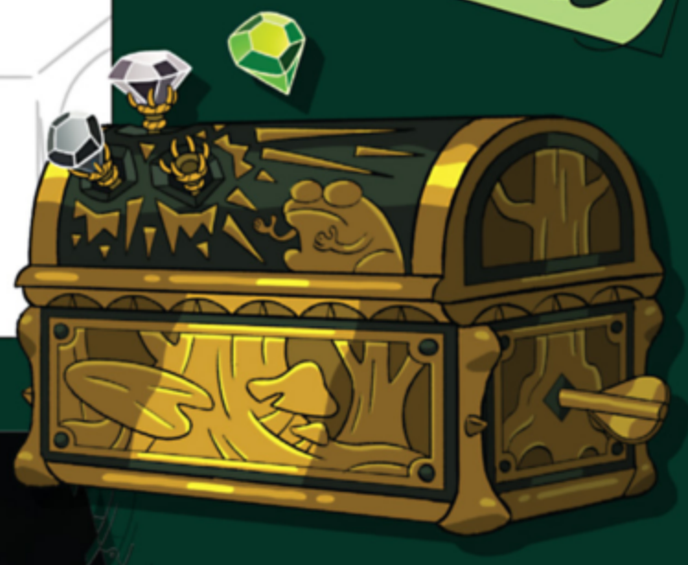

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New Wartwood - S2, E15: PART 1

1 B&W: *Sun Jae Lee*; COLOR: *Tom Eichacker* • **2** B&W: *Eunji Roess*; COLOR: *Marcos Cohen*
3 B&W: *Brandon Wu*; COLOR: *Emily Cole* • **4** B&W: *Eunji Roess*; COLOR: *Emily Cole* • **5** B&W: *Sun Jae Lee*; COLOR: *Jules Itzkoff* • **6** B&W: *Joe Sparrow*; COLOR: *Andy Garner-Flexner* • **7** *Joe Sparrow*
8-9 B&W: *Joe Sparrow*; COLOR: *Marcos Cohen* • **10** B&W: *Lam Hoang*; COLOR: *Charles Hilton*

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"We tried really hard to make this an easy episode to produce but when the town splinters into pieces I could feel the entire art team groan. Nothing is ever easy, regardless of how it seems on the page."

— **MATT BRALY,** SHOW CREATOR

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Friend or Frobo? - S2, E15: PART 2

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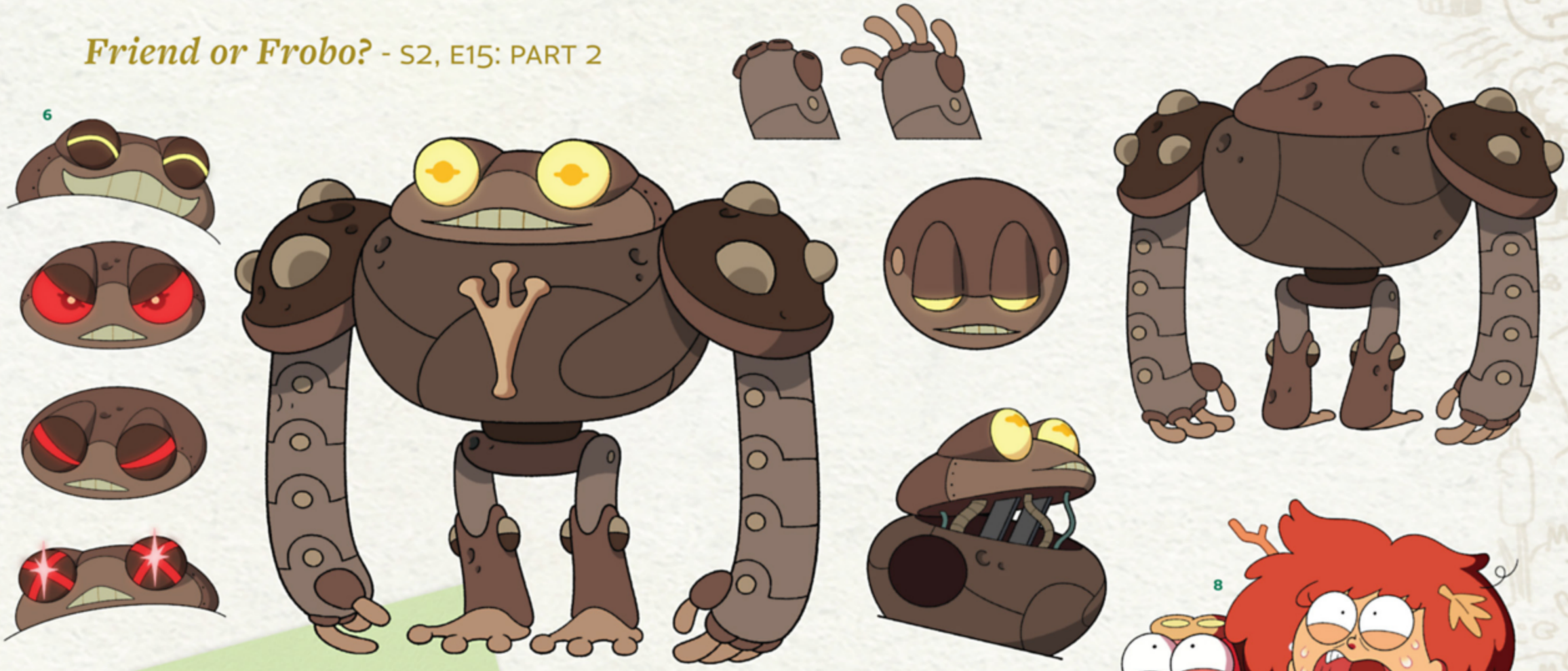

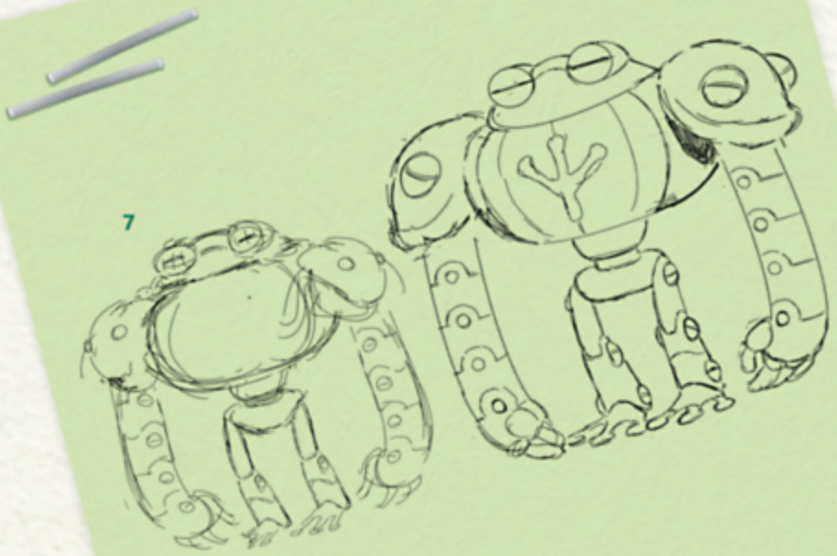

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"Frobo's design is the perfect balance between cute and scary! I want so desperately to give him a hug, but at the same time I worry that I could walk away with a few battle scars. He's kind of like a cat in that way."

— **SILVER PAUL,** STORYBOARD ARTIST

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Toad to Redemption - S2, E16: PART 1

1 B&W: *Sun Jae Lee*; COLOR: *Laura Price* • **2, 5** B&W: *Brandon Wu*; COLOR: *Andy Garner-Flexner* • **3** B&W: *Brandon Wu*; COLOR: *Marcos Cohen* • **4** *Brandon Wu*

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"Having joined late into season 2, this was my very first full episode! I didn't have much time to 'meet' the characters or world of Amphibia *before I found myself working on the season finale, 'True Colors' – no pressure there at ALL. Thankfully, 'Toad to Redemption' served as a warm welcome to the show and introduced me to the whole froggy crew before they all got thrown into the emotional meat grinder."*

— DANNY DUCKER, STORYBOARD ARTIST

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Maddie & Marcy - S2, E16: PART 2

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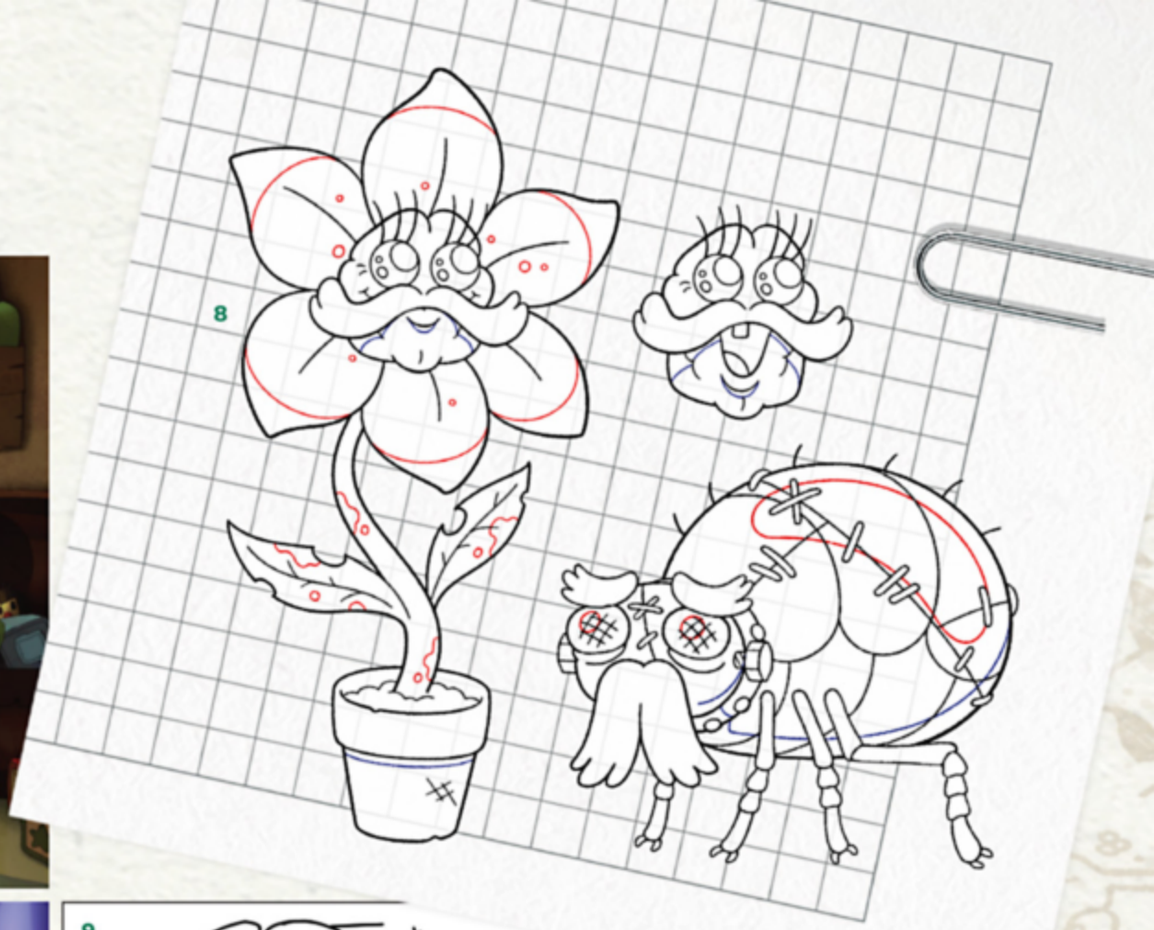

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6 B&W: *Joseph McCormick*; COLOR: *Charles Hilton, Jules Itzkoff* • **7** B&W: *Janine Chang*; COLOR: *Jules Itzkoff* **8** *Joe Sparrow* • **9** *Cassie Zwart* • **10-11** B&W: *Joe Sparrow*; COLOR: *Marcos Cohen* • **12-13** B&W: *Joe Sparrow*; COLOR: *Andy Garner-Flexner*

"Maddy and Marcy are a fantastic duo. I can only imagine the amount of damage they'd do if they had more time together."

— CASSIE ZWART, STORYBOARD ARTIST

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The Second Temple - S2, E17: PART 1

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1-2, 4, 9-11 B&W: *Brandon Wu*; COLOR: *Tara Hurley* • **3** *Brandon Wu* **5** B&W: *Joseph McCormick*; COLOR: *Grace Young* • **6** B&W: *Lam Hoang*; COLOR: *Grace Young* • **7-8** B&W: *Sun Jae Lee*; COLOR: *Charles Hilton*

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“Once we knew the second temple would not just be in a physical temple, I started playing around with different settings that Anne and the Plantars could traverse through. When none of them felt unique enough, another writer, Jenava, and I had the same idea at the exact same time — an icy mountain. It's a biome we'd barely explored before, it's a harsh, challenging environment, and it could look amazing!”

— TODD MCCLINTOCK, STAFF WRITER

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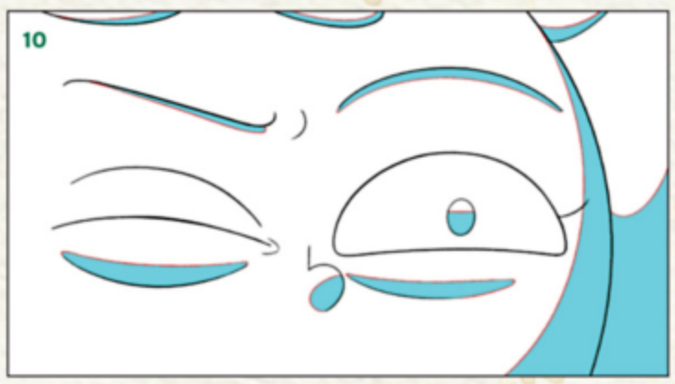

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Barrel's Warhammer - S2, E17: PART 2

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"With a more complex plot, came more complex artwork. 'Barrel's Warhammer' is my personal favorite example. This episode looks bleak, but like in the most awesome way! Also, the final design of the hammer itself is quite... smashing."

— **SILVER PAUL,** STORYBOARD ARTIST

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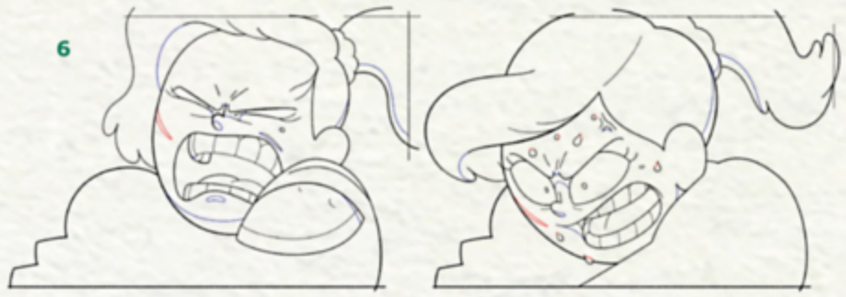
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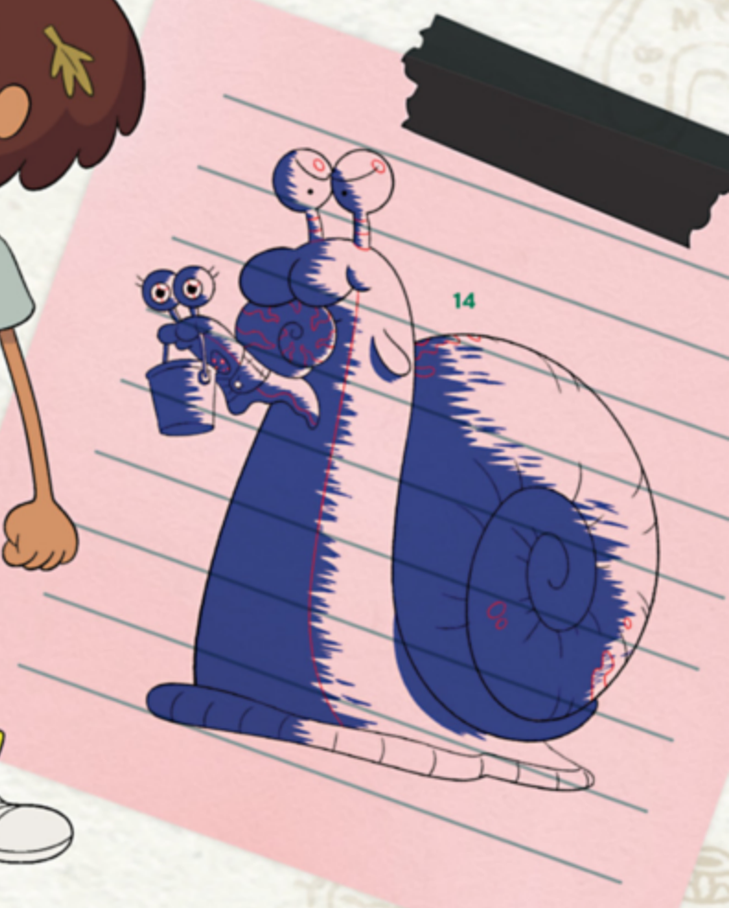
Bessie and MicroAngelo - S2, E18: PART 1

"Bessie is a giant snail that only says 'noot,' so at first I really struggled with how she would emote as the protagonist of her very own episode. My storyboard partner, Eddie West, had the idea to use her whiskers (antennae?) as makeshift arms and I immediately yoinked it for myself as well. It was an extremely funny gag and also so clever that it made me angry."

— DANNY DUCKER, STORYBOARD ARTIST

1 B&W: *Joseph McCormick*; COLOR: *Laura Price* • **2** B&W: *Sun Jae Lee*; COLOR: *Jules Itzkoff* **3-4, 7** B&W: *Joe Sparrow*; COLOR: *Andy Garner-Flexner* • **5** B&W: *Joe Sparrow*; COLOR: *Tara Hurley* • **6** *Joe Sparrow* • **8-9** B&W: *Janine Chang*; COLOR: *Amy Huang* • **10, 12-14** B&W: *Brandon Wu*; COLOR: *Andy Garner-Flexner* • **11** B&W: *Brandon Wu*; COLOR: *Tara Hurley*

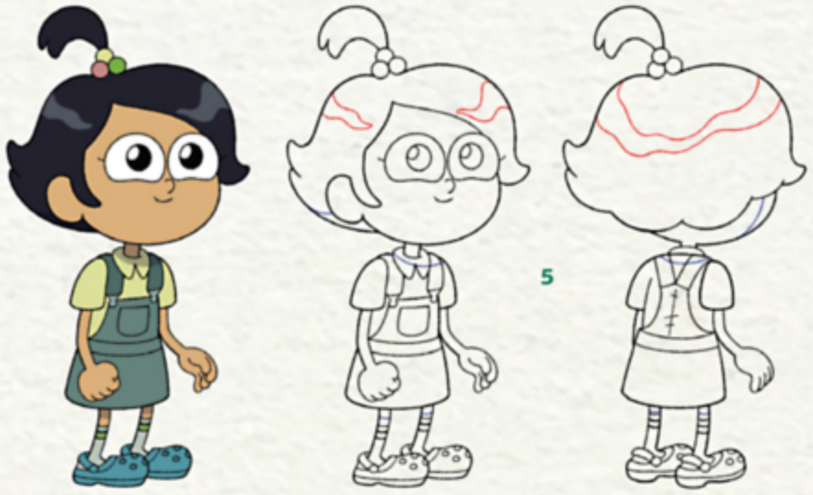


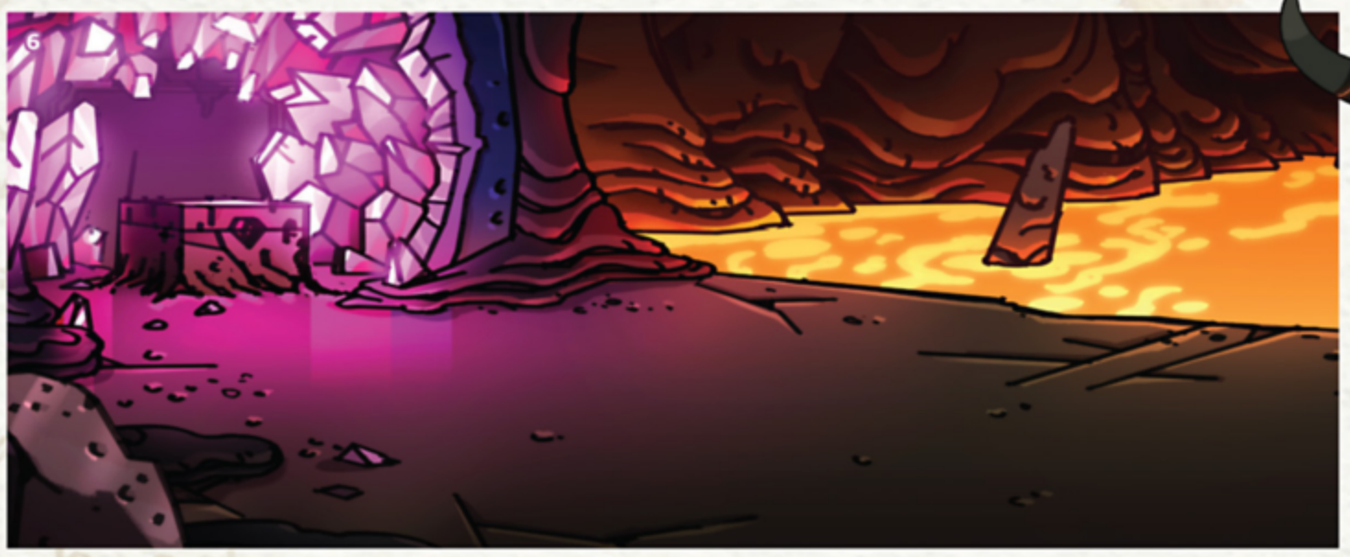
The Third Temple - S2, E18: PART 2

1, 9 *Joe Sparrow* • **2** *Jenn Strickland*
3, 6 B&W: *Joseph McCormick*; COLOR: *Grace Young*
4-5, 7-8, 12 B&W: *Joe Sparrow*; COLOR: *Marcos Cohen*

"Boarding on a Sasha episode was always so exciting! We got to really show how cool she is here. The silly faces on our heroes when they were dehydrated or affected by extreme gravity were also fun to draw."

— INBAL BREDA,
STORYBOARD ARTIST





10-11 B&W: *Janine Chang*; COLOR: *Charles Hilton*
13 B&W: *Joe Sparrow*; COLOR: *Carol Wyatt*

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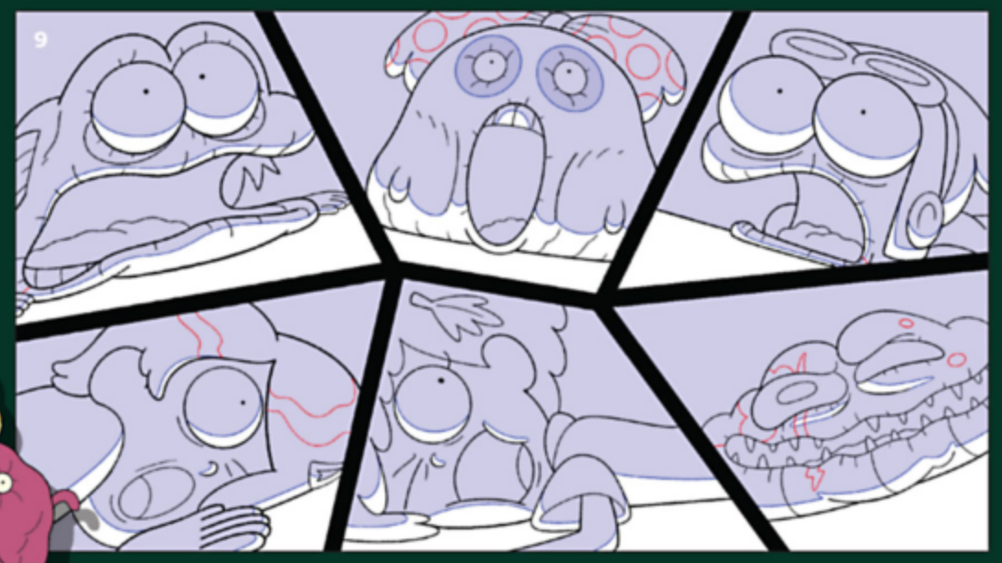

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The Dinner - S2, E19: PART 1

1-2 B&W: *Sun Jae Lee*; COLOR: *Amy Huang* • **3-4, 6** B&W: *Brandon Wu*; COLOR: *Tara Hurley*
5 *Brandon Wu* • **7** B&W: *Sun Jae Lee*; COLOR: *Andy Garner-Flexner* • **8** B&W: *Catharina Sukiman*; COLOR: *Andy Garner-Flexner* • **9** *Joe Sparrow* • **10** B&W: *Joseph McCormick*; COLOR: *Grace Young*
11 B&W: *Joe Sparrow*; COLOR: *Andy Garner-Flexner*

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"Sasha and Grime are a perfect comedy duo. Their dynamic in this one is hilarious, especially during their little pre-game strategy session. Sasha's barely-contained disdain for everyone and everything around her was extremely fun to bring to life. What a great episode."

— **NATE MAUER,** STORYBOARD ARTIST

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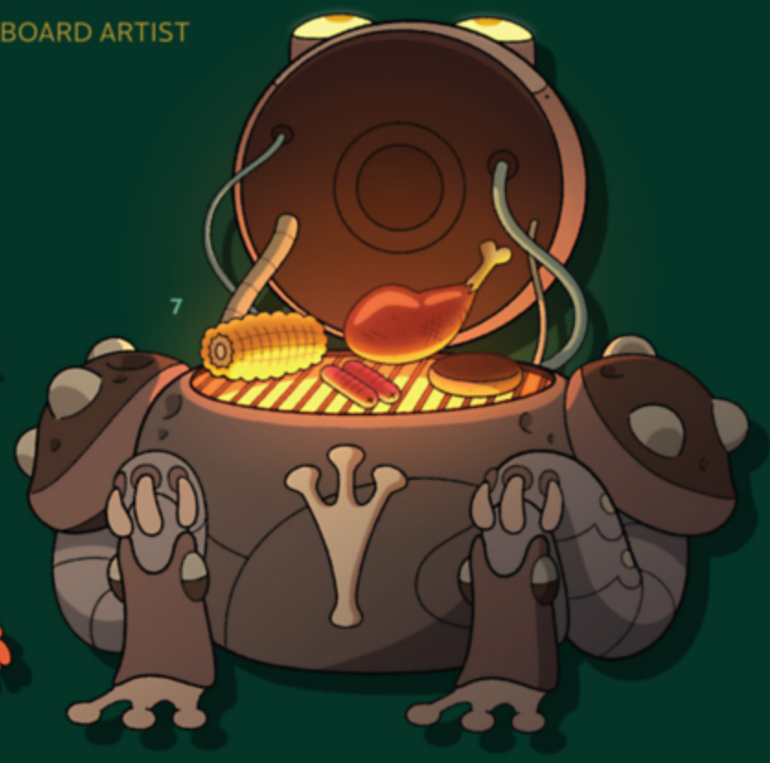

Battle of the Bands - S2, E19: PART 2

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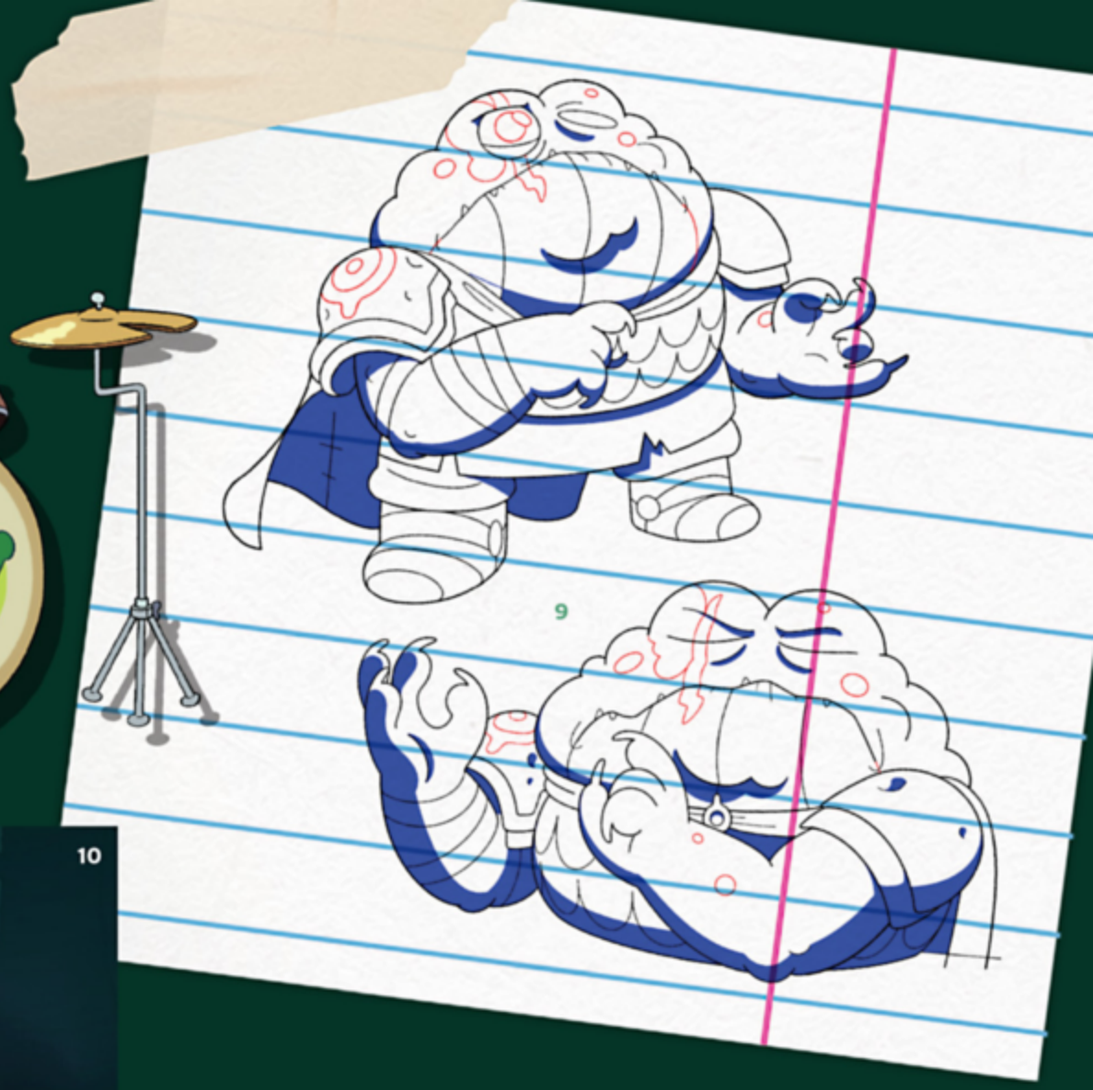

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"This is probably one of our most iconic episodes. It's a huge turning point for Anne and a deceptive calm before the enormous storm that's about to hit these characters and test their relationships."

— **MATT BRALY,** SHOW CREATOR

True Colors - S2, E20

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1 B&W: *Joseph McCormick*; COLOR: *Amy Huang*
2 B&W: *Eunji Roess*; COLOR: *Marcos Cohen*
3, 8 B&W: *Brandon Wu*; COLOR: *Tara Hurley*
4-5, 11 B&W: *Brandon Wu*; COLOR: *Marcos Cohen*
6 *Brandon Wu* • 7 B&W: *Janine Chang*; COLOR: *Amy Huang* • 9 B&W: *Joseph McCormick*; COLOR: *Jules Itzkoff*
10 B&W: *Joe Sparrow*; COLOR: *Andy Garner-Flexner* • 12 *Jenn Strickland*

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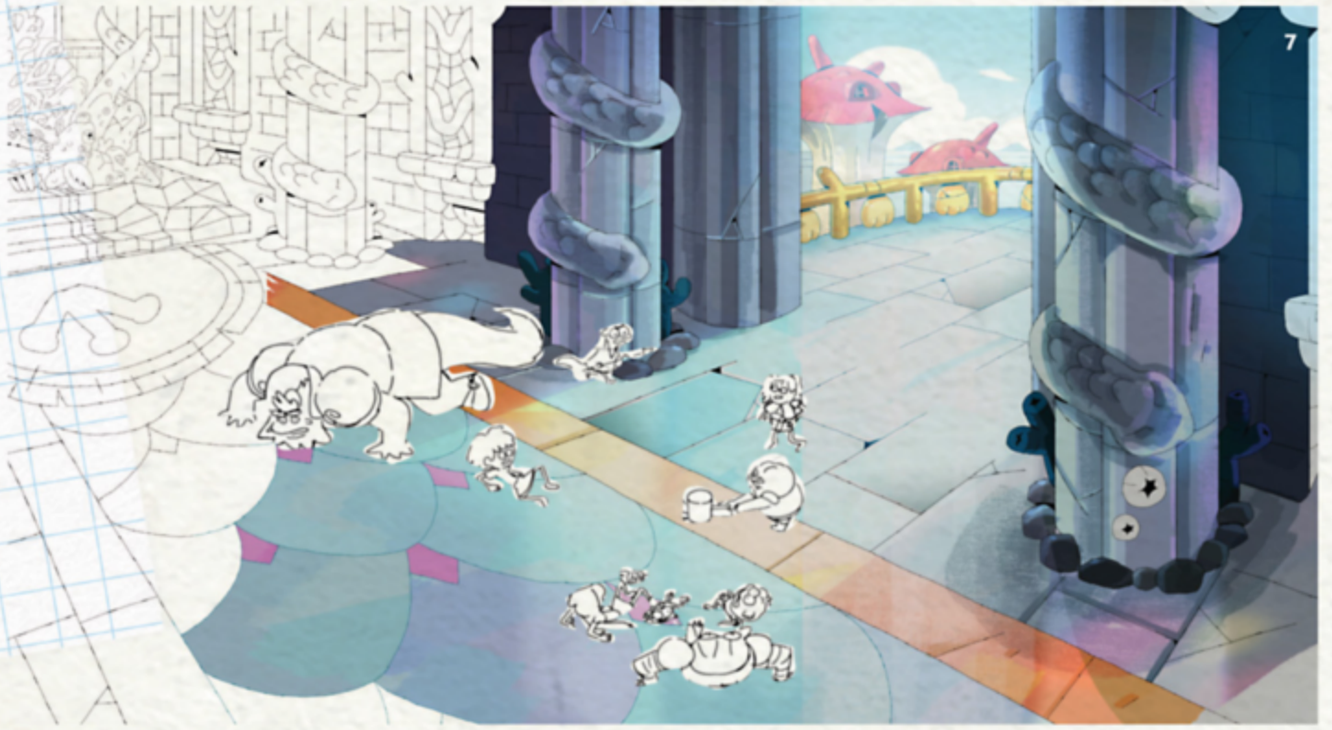

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"I remember having to pitch this episode from home via Zoom as the pandemic had just begun. Regardless of our separation, I don't think the crew ever felt closer than working on this finale. It was incredibly challenging and ambitious but we all felt like the characters deserved it."

— **MATT BRALY,** SHOW CREATOR

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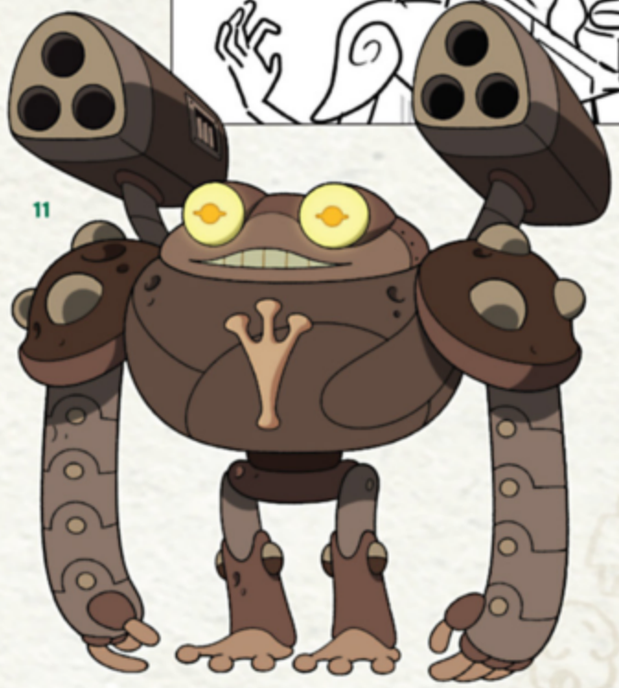

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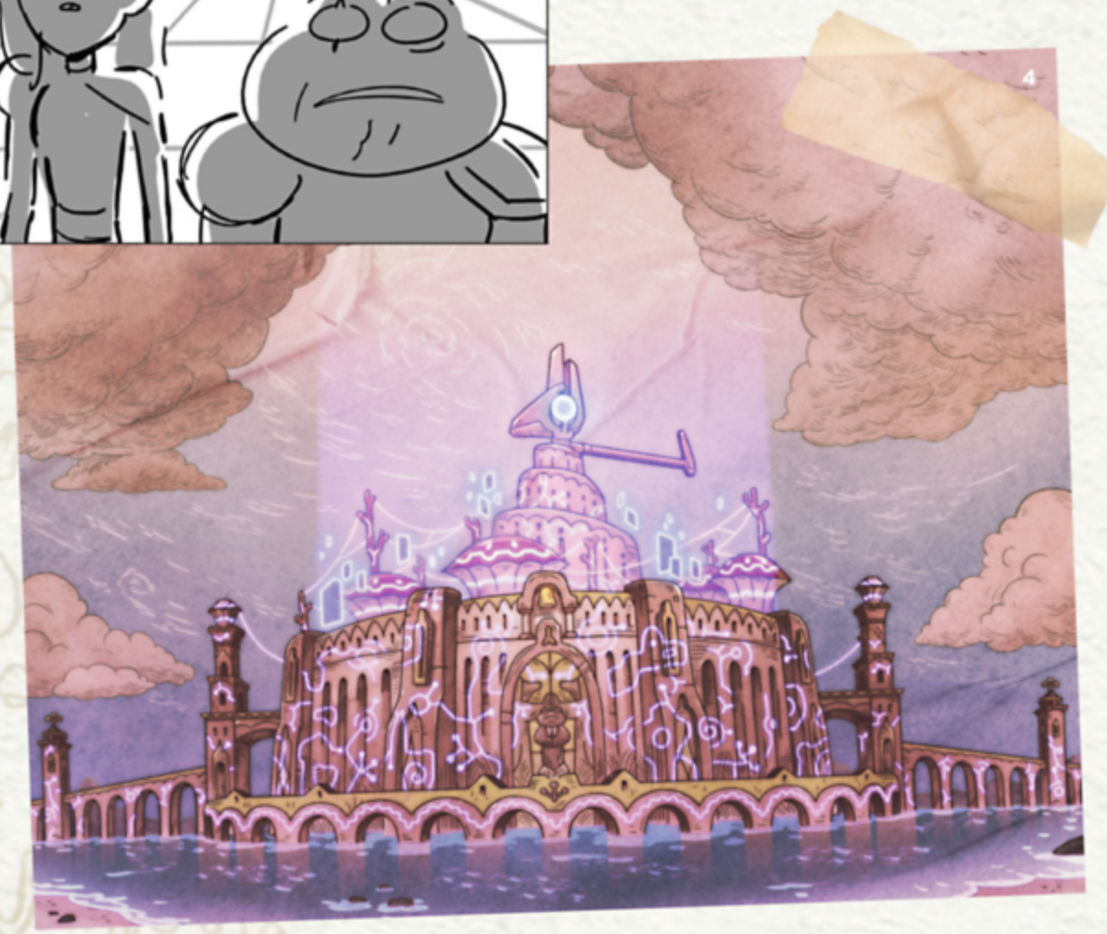

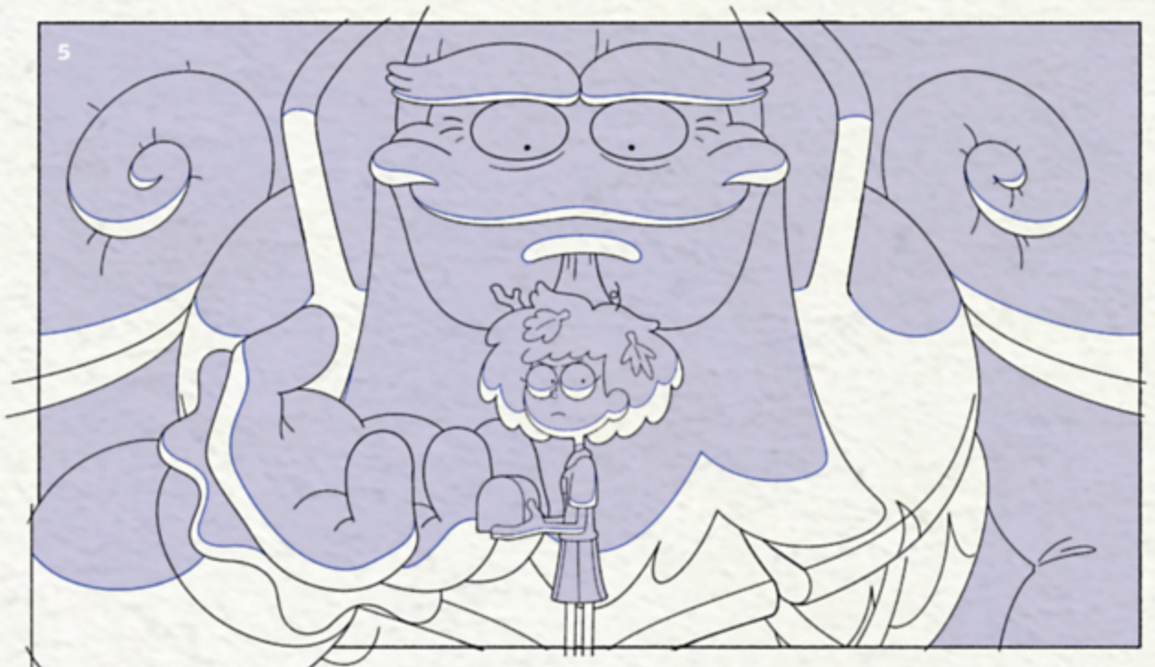

1 B&W: *Joseph McCormick*; COLOR: *Amy Huang*
2 *Danny Ducker*
3 B&W: *Brandon Wu*; COLOR: *Tara Hurley*
4 B&W: *Sun Jae Lee*; COLOR: *Grace Young*
5, 8-9, 11 *Joe Sparrow*
6-7 B&W: *Sun Jae Lee*; COLOR: *Jacob Streilein*
10 B&W: *Joe Sparrow*; COLOR: *Marcos Cohen*

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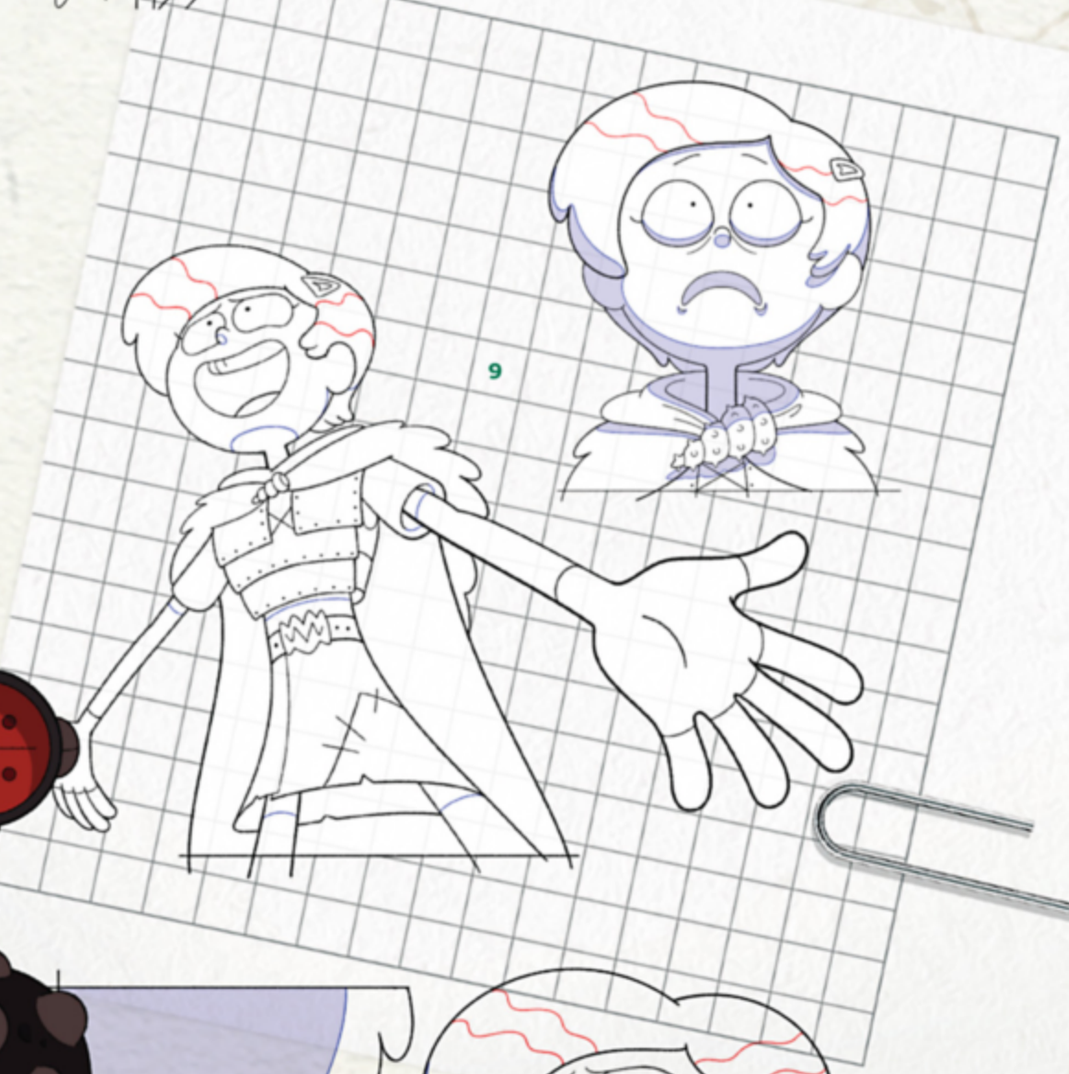

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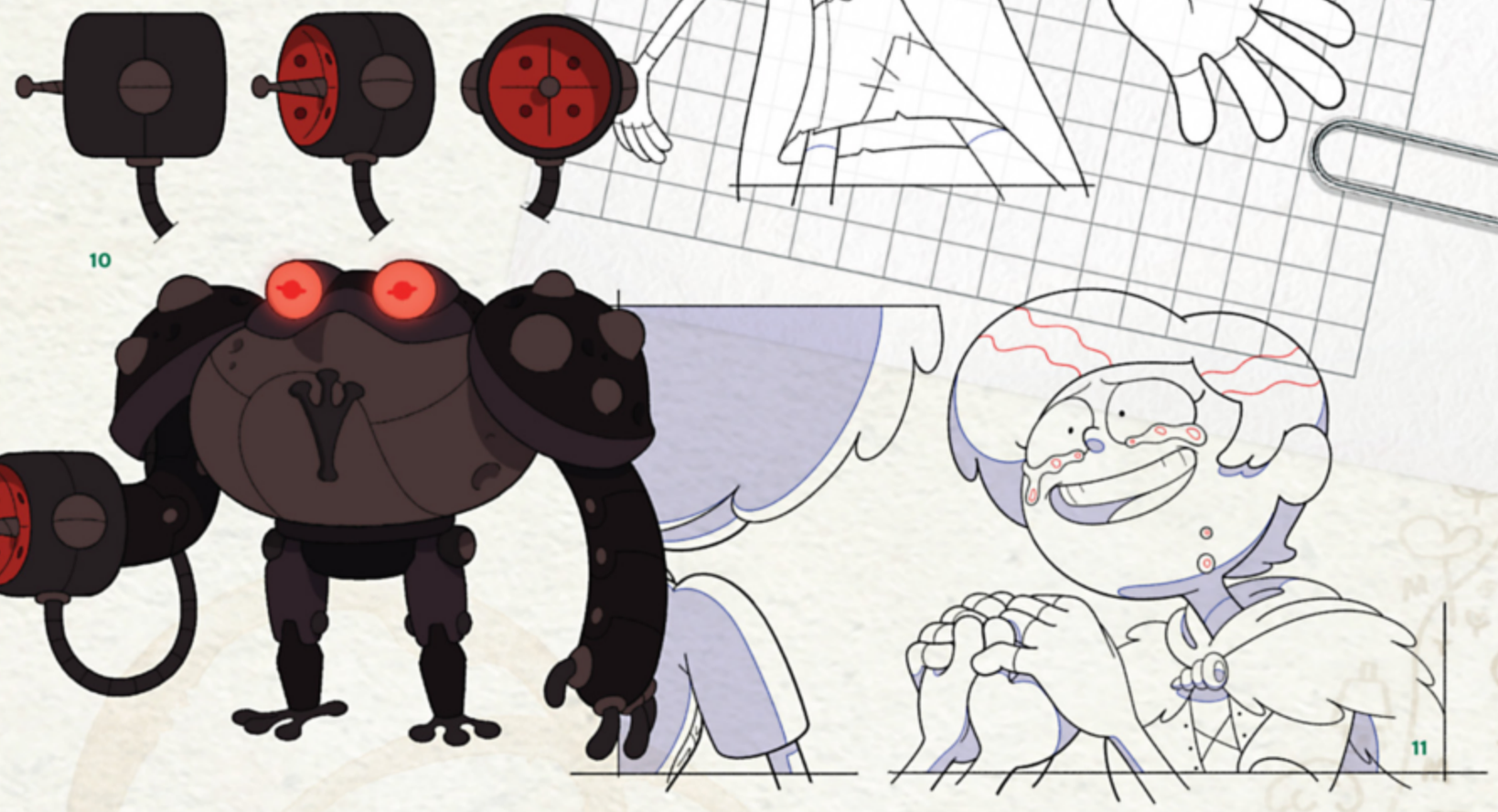

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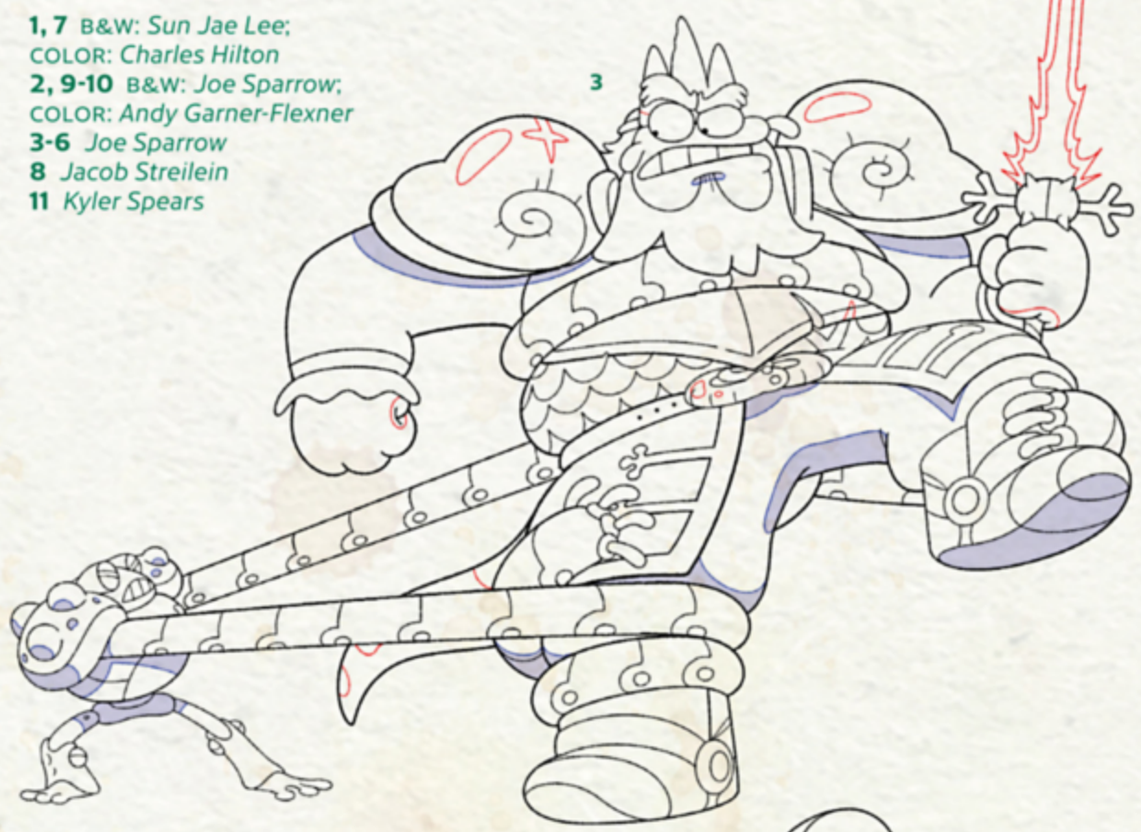
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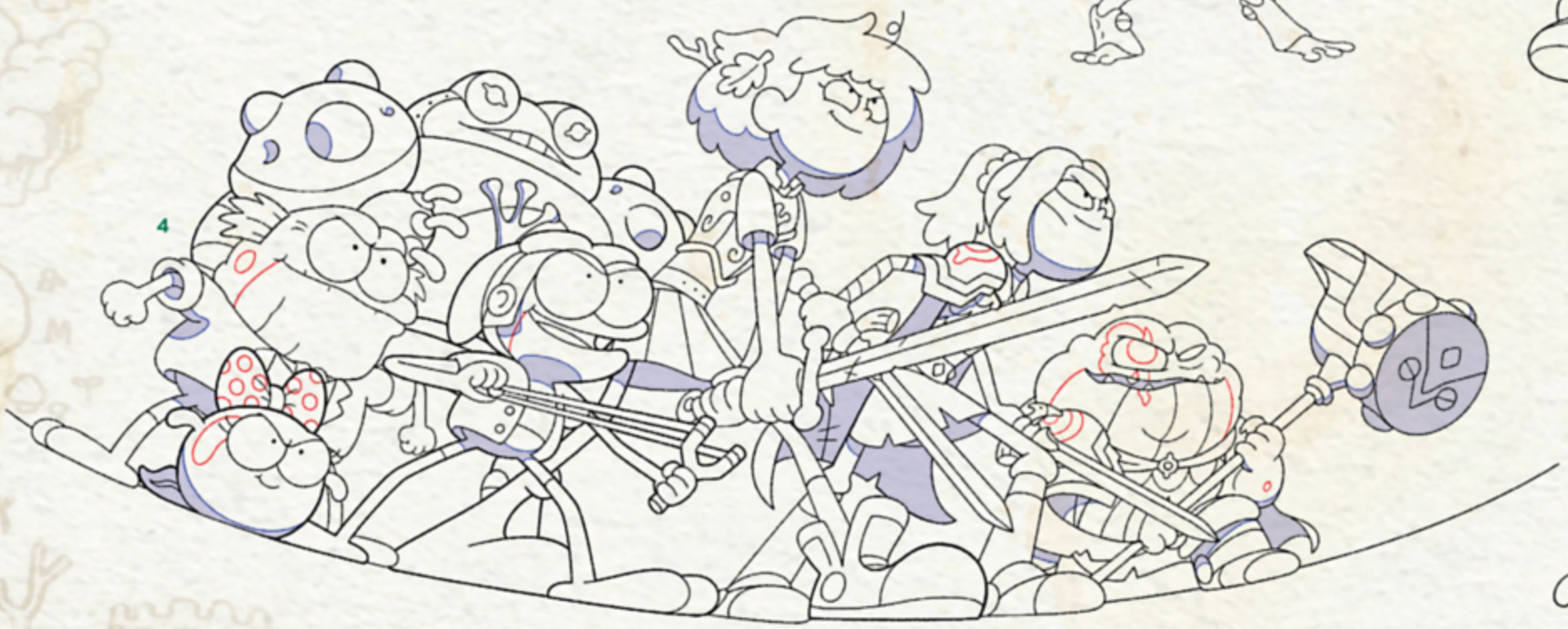
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1, 7 B&W: *Sun Jae Lee*; COLOR: *Charles Hilton*
2, 9-10 B&W: *Joe Sparrow*; COLOR: *Andy Garner-Flexner*
3-6 *Joe Sparrow*
8 *Jacob Streilein*
11 *Kyler Spears*

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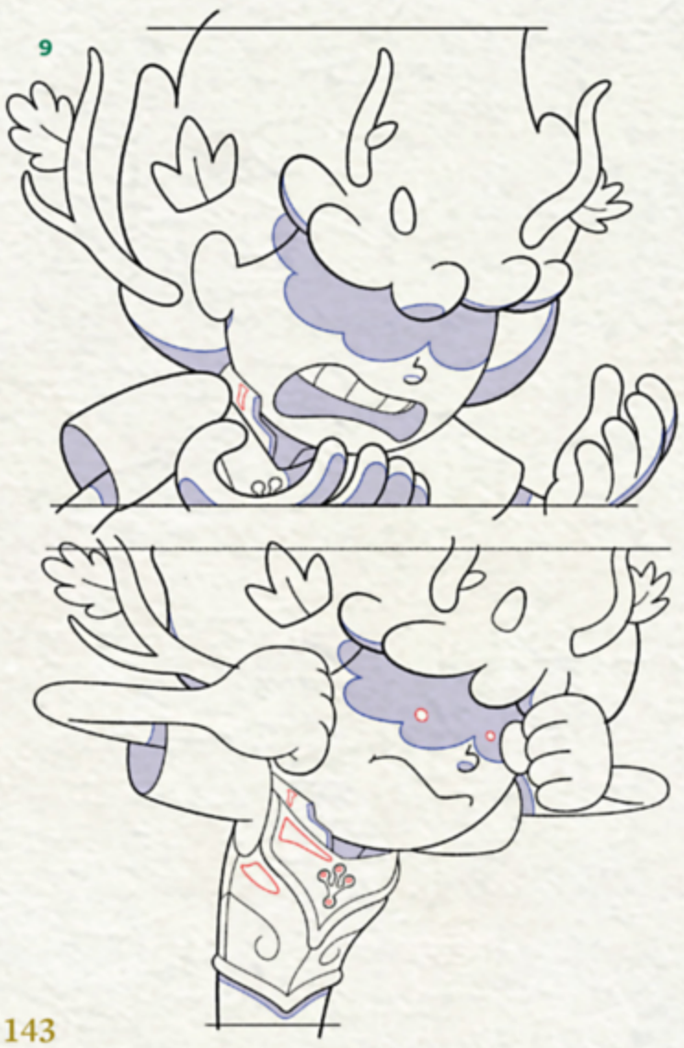

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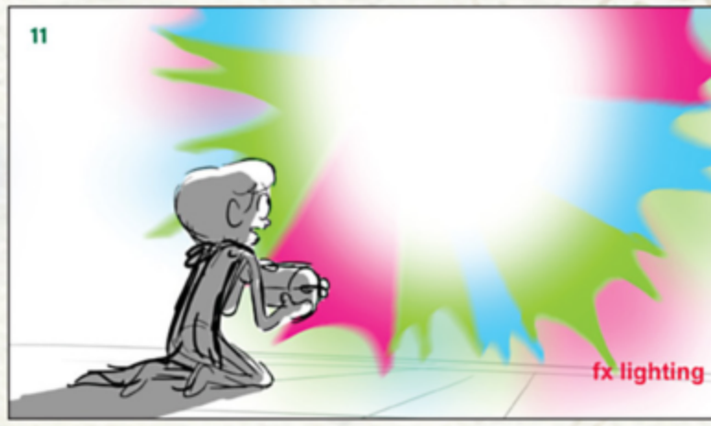

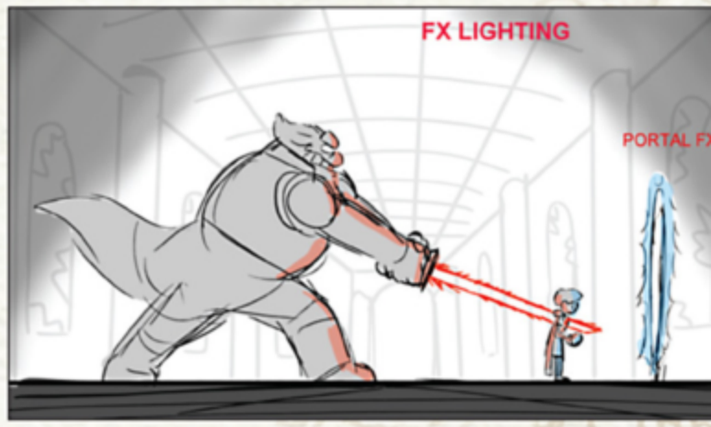

Season 3
Full Circle

SPREAD B&W: *Jacob Streilein*; COLOR: *Patrick Bryson*

Season 3

"Change is inevitable. It's not a bad thing. It just is part of life."

— **MATT BRALY,** SHOW CREATOR

Zap!

In season three of *Amphibia*, Anne returned to our world (modern day Los Angeles) along with the Plantars, who are amazed by what human civilization has to offer. Season three was inspired by classic eighties movies, channeling that *E.T.* vibe of the supernatural stuck at home, with some *Gremlins* thrown in for good measure. There was also a killer robot stalking them, an homage to *Terminator 2: Judgment Day*. The robot hunting them was supposed to create a sense of pressure that wasn't there in any of the other seasons. In earlier seasons, the focus was on the family's day-to-day adventures. With season three, there's something hunting the family over multiple episodes. The robot wouldn't be easily thwarted; he would repair himself, like the T-1000 (Robert Patrick) was able to reconstitute himself in *T2*. (It was also a clever inverse of season two, which had a lovable robot following the Plantars through multiple episodes.)

The dangers threaded through season three are juxtaposed by more lighthearted fare, like when the Plantars take a disastrous trip to a local mall. This was important because, in season one, Anne is really introduced to the world of the Plantars and their status quo. "When you get to just live in somebody's life, you get to know them a lot better," Braly said. "I wanted the reverse for the frogs. I felt like staying with Anne and her family and just doing normal stuff is what really lets you know the other person." This was the last leg of their bonding — with Anne showing them around Los Angeles, taking them to her family restaurant and the like (almost like a cultural exchange). It also extended the show's central comedic engine, which is fish-out-of-water hijinks, with the frogs now out of their element in a strange new world. Season three would also have two art directors, with Sun Jae Lee overseeing background design and Amy Huang in charge of paint.

"I think the previous seasons have set up such a beautiful style for us to continue on with, and I think we really want to do justice with that. Then also having the opportunity to go to our world and figuring out how that fantastical style can now translate into something very grounded in reality," said art director Amy Huang. "That was definitely a really fun challenge. We wanted to also show the really beautiful parts of LA that make it super magical." Huang said that she and her team looked at Japanese animated films *Your Name* and *Weathering with You* (both directed by the great filmmaker Makoto Shinkai) for inspiration. In particular, they looked at "that lighting, where everything is so beautiful it's almost idealistic." She also looked to *Ghost in the Shell*, "where you can feel all the little textures in the city." "We really tried to add in ways to make everything feel a little bit more grounded in reality," Huang said.

Having the frogs and Anne in the real world provided some logistical hurdles for the art team, like how big are these characters,

LEFT *Joe Sparrow* • **RIGHT** BACKGROUND: B&W: *Joseph McCormick*; COLOR: *Charles Hilton* / STORYBOARD: *Jacob Streilein*

really? “I remember always having a challenge because I never really knew the characters' real size,” art director Sun Jae Lee said. “I mean, yes, we had comparisons with Anne, a real human character, but just dropping them in the human world in a living room and having them interact with the light switches, that has to feel right for them. It always felt like we needed to dial it in just right, because it could look so wrong, so *off* with objects we know day-to-day.”

Season three was also the final season of Amphibia, something that was by design. “Luckily we got three seasons, and I was able to take the characters where I wanted to,” Braly said. “It's almost a little *Hobbit-y — there and back again.* I feel like I took them to this crazy place of world-ending high stakes and then I got to bring them home safe. The characters end up separating, but, in doing so, they carry this big message with them that is about how change is inevitable. It's not a bad thing. It just is part of life. I feel like the show always kept that creative rudder.”

If the show had continued, the message would have been compromised. Plus, the characters had already been through so much in the three seasons; to put them through more would have felt extraneous and maybe a little cruel.

Braly doesn't feel like he left anything on the table either, although he wishes he would have dedicated more episodes to Frobo, the cute robot frog that follows the family (kindly) in season two. “I sort of wanted him to learn how to speak... grow a little more into his own person. But whatever, *it's fine*. He's cute as is.”

Since *Amphibia* is a show all about change, one has to wonder how Braly changed over the course of making the show. “I became a leader. I never was one. I had a team of three people on *Gravity Falls*, and now I was having to manage a team of 45+ people, and it's very different,” Braly said. “I learned how much of a people job this really was. It was about relationships and respecting people. Also, I had to learn how to delegate in season one. I was a little tight with control. *I* had to be the one writing or editing or voice directing. But then by the end of the season, I had really let go of a lot of that stuff, and I think it was a better show because of it. I think there's only so much one human can do. When *Amphibia* got green-lit, I was 30, which I think was about the right age because I wasn't quite so young as to be completely overwhelmed by everything but young enough that I was still idealistic.”

LEFT B&W: *Jane Bak*; COLOR: *Charles Hilton* • **1** B&W: *Jacob Streilein*; COLOR: *Amy Huang* • **2** B&W: *Joe Sparrow, Catharina Sukiman*; COLOR: *Andy Garner-Flexner*

S3 Main Title

While the main title sequence for *Amphibia* changed slightly from the first to second seasons, they were completely overhauled for the third season.

It was the same staging from season one and season two, with a twist: now everything took place in the human world. There were moments like Sprig looking at an ice cream cone instead of a periscope or Anne and Sprig jumping on giant beach umbrellas instead of the giant mushrooms of Amphibia.

T.J. Hill, the show's composer, altered the main sequence to incorporate a lot of chip tune and street sounds, so that it felt like a different place as well. The team also worked on the sound design of the sequence to stress that they were in Los Angeles now, layering atmospheric sounds wholly removed from the world of Amphibia. The sequence was storyboarded and directed by Jacob Streilein, the art director of the second season and original art director of the pilot. Talk about full circle.

But before we leave the world of *Amphibia* opening titles, it's also worth mentioning the show's closing credits, which also feature a small amount of custom animation and are an element of the series that the team is extremely proud of. Every closing theme was supposed to be a chaser to the episode and what you had just seen. These were very different for each season too. For the first and second season, they were meant to be chill, laid-back moments, suggesting, "*Oh, we just had an adventure and now we're going to relax.*"

The first season features Anne and Sprig reading by a charming stone wall by candlelight. At the end of the sequence, Anne blows out the candle. It's very sweet and was boarded by season one's supervising director, Kim Roberson.

For season two, it's a beautiful, starry night sky, a blood-red moon hanging in the sky, with the wagon being pulled by Bessie the snail and the geography of their new adventure sprawled out around them. Braly is very proud of the sequence and, in particular, an element that you might have missed — "in the windows of the wagon, you can see a little shadow puppet of Polly moving around." Braly describes it as "a cute little Disneyland-esque thing" and recognizes that even eagle-eyed viewers of the season two closing credits might not have noticed the extra animation of Polly.

For season three, they went with something that was "very kinetic," animated completely by one of the directors on *Amphibia*, Jennifer Strickland. "Season three's ending title was actually upbeat and very positive because the show had gotten so dark," Braly explained, "We felt like you needed a reminder that like, '*Hey, this was still a comedy.*'" It's got upbeat music and bright colors and features the characters in kaleidoscopic poses, leaning into the abstract and gentle surrealism of the series. At the end, Anne and the Plantar family are sitting together on a lily pad, their backs to the camera, which also adds a bit of finality, fitting for the show's last season.

3 B&W: *Joe Sparrow*; COLOR: *Tara Hurley* • **4-5** B&W: *Joe Sparrow*; COLOR: *Andy Garner-Flexner*

End Credits

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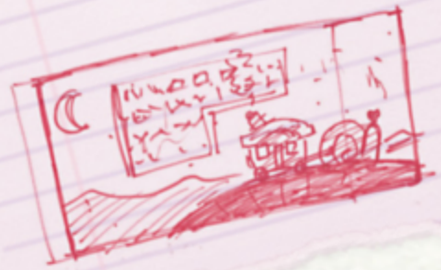

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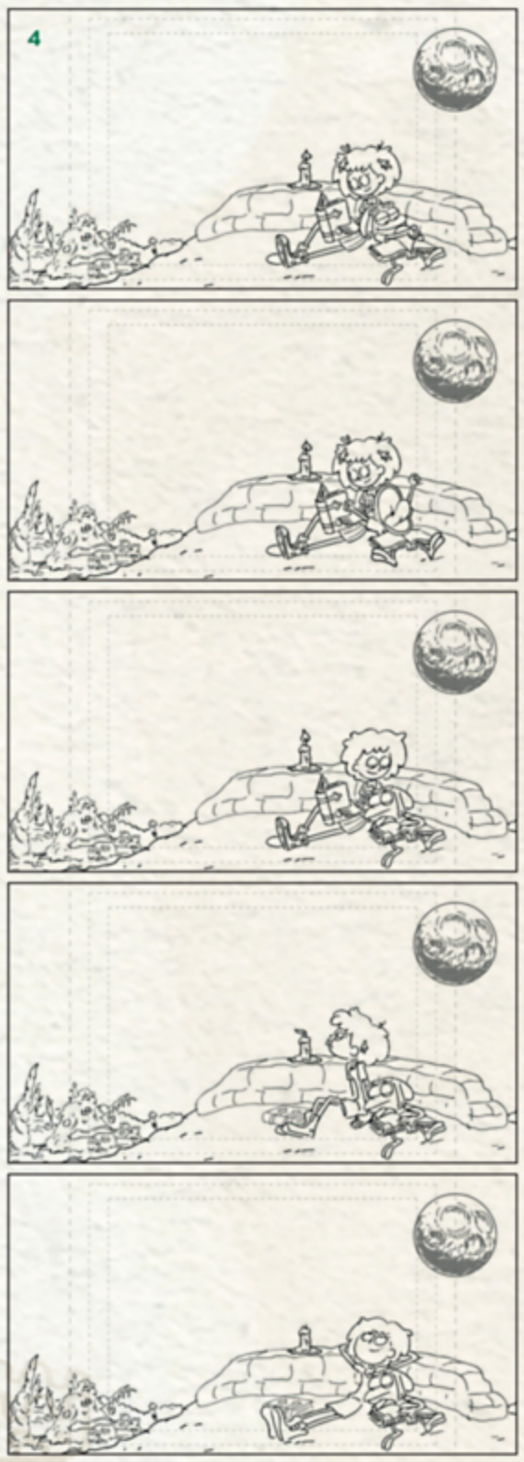


5

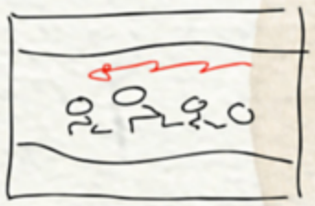
1, 6, RIGHT *Jenn Strickland*
2 *Matt Braly*
3 *Philip Vose*
4 *Kim Roberson*
5 B&W: *Joe Sparrow*; COLOR: *Philip Vose*

6

4
4 BEAT

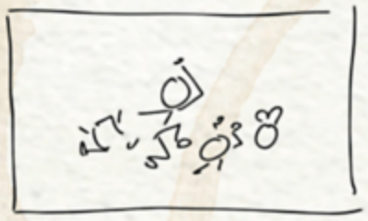
BOUNCE LIKE ON JELL-O

BEAT



FUNNY DANCEY WALK

BEAT



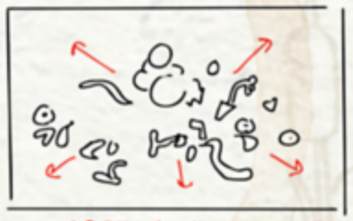
CRAZY FREESTYLE

OR

A

B

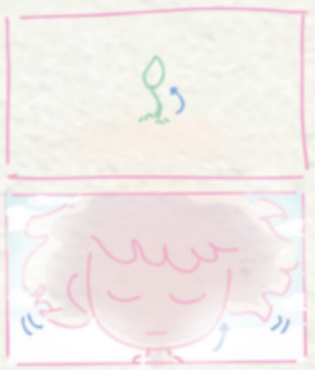
BEAT



ABSTRACT FLOAT APART (ALA CANDYCAAND)

A+B fast cycle

i don't know how to explain this one but my brain knows what i'm thinkin bout

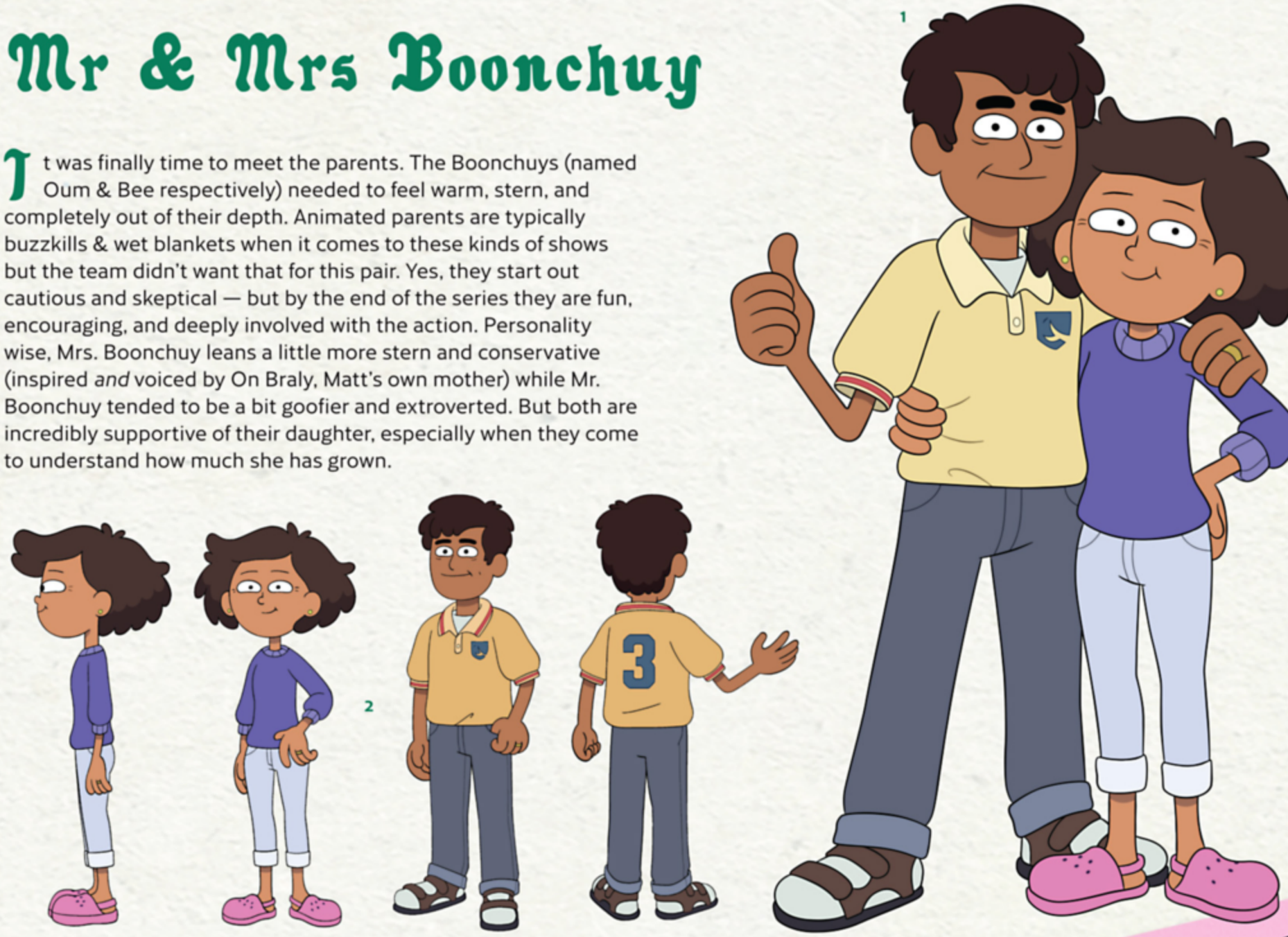


- water & reflections
- throw abstraction into the mix, could be interesting

plop!

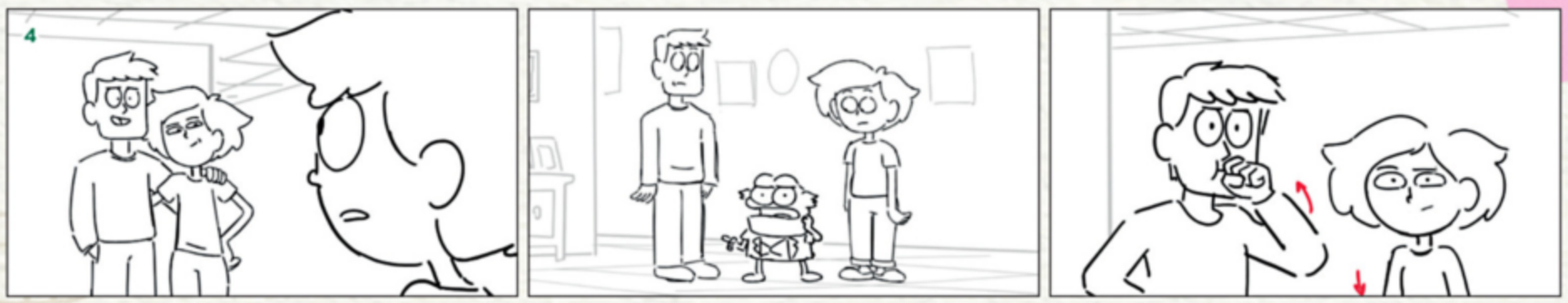
Mr & Mrs Boonchuy

It was finally time to meet the parents. The Boonchuys (named Oum & Bee respectively) needed to feel warm, stern, and completely out of their depth. Animated parents are typically buzzkills & wet blankets when it comes to these kinds of shows but the team didn't want that for this pair. Yes, they start out cautious and skeptical — but by the end of the series they are fun, encouraging, and deeply involved with the action. Personality wise, Mrs. Boonchuy leans a little more stern and conservative (inspired *and* voiced by On Braly, Matt's own mother) while Mr. Boonchuy tended to be a bit goofier and extroverted. But both are incredibly supportive of their daughter, especially when they come to understand how much she has grown.



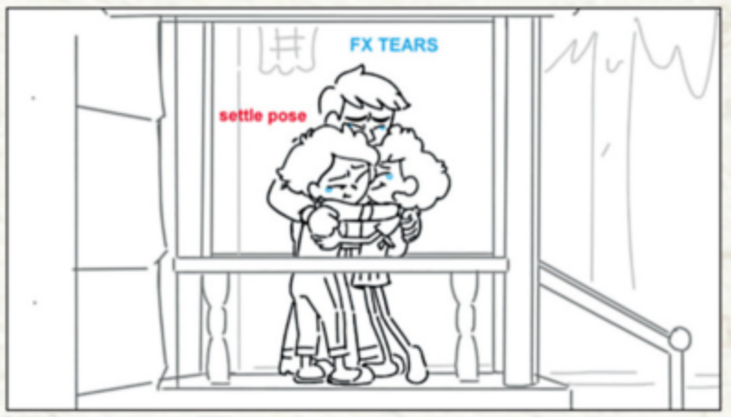
"Anne's parents are a big part of season 3 so I made sure to add little details in their design to show their personality. The comfy crocs for Mom and the sandals with socks for Dad are something my own parents would wear. For Dad I wanted him to wear a polo shirt for his favorite Thai Soccer team with a little elephant logo; something similar to what I see my uncles wearing growing up in Indonesia. We've waited two seasons to come home to them so I really wanted them to feel familiar, comforting and homey!"

— CATHARINA SUKIMAN, CHARACTER DESIGNER



1 *Brandon Wu*; CLEANUP: *Erik Elizarrez* • **2** B&W: *Catharina Sukiman*; COLOR: *Andy Garner-Flexner*
3 *Eleisiya Arocha*
4 *Silver Paul* • **5** B&W: *Britney Thoreson*; COLOR: *Jacob Streilein* • **6** *Philip Vose* • **7-8** *Alex Swanson*

The New Normal - S3, E1



"It was so fun to bring the show to earth and Los Angeles for season 3. The opportunity to reinterpret LA in our art style was really joyous to watch unfold. Also Anne being cut off from the internet and social media in her formative middle school years is possibly the healthiest side-effect of world hopping you could ask for."

— **JOE JOHNSTON,** DIRECTOR

1

TOP VIEW OF PLAN

2

3

Anne - Age 6

I HATE Responsibility!

4

BTS POSTER

THAI FLAGS

ANNE'S ROOM

BED

5

6

MY BAD!

1, 6 B&W: *Sun Jae Lee*; COLOR: *Amy Huang* • **2** *Silver Paul* • **3** B&W: *Britney Thoreson*; COLOR: *Charles Hilton* • **4** *Joe Johnston* **5** B&W: *Joseph McCormick*; COLOR: *Charles Hilton* • **7-8** *Jenn Strickland* • **9** *Catharina Sukiman* **10** *Joe Sparrow* • **11** *Brandon Wu* **12** *Alex Swanson* • **13** B&W: *Catharina Sukiman*; COLOR: *Andy Garner-Flexner*

7

8

9

SHE DOESN'T EVEN GO HERE!

10

ADD NOSES SOMEHOW?

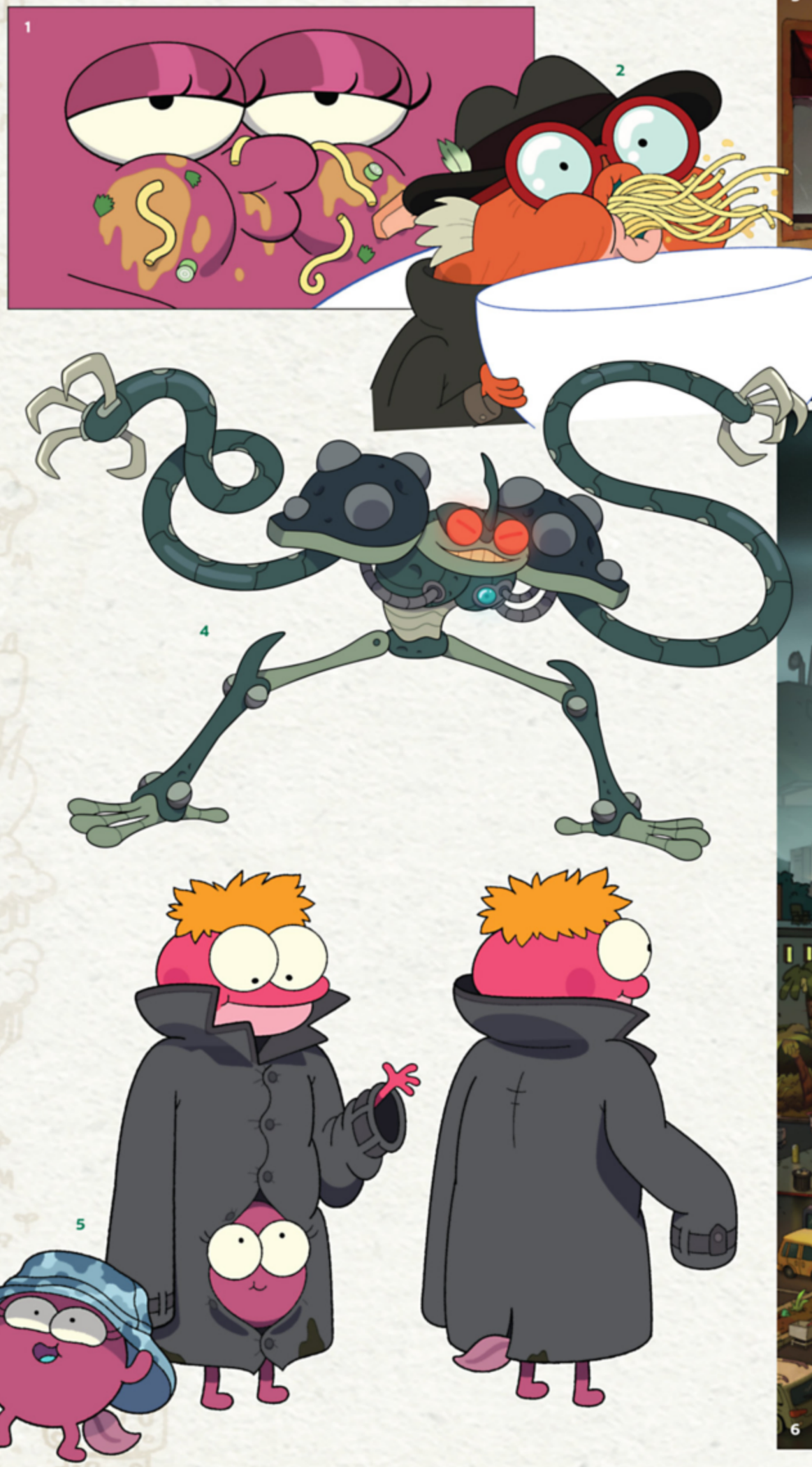
FACE-NUBS!

OMG LOOK! IT'S DANNY DEVITO!

11

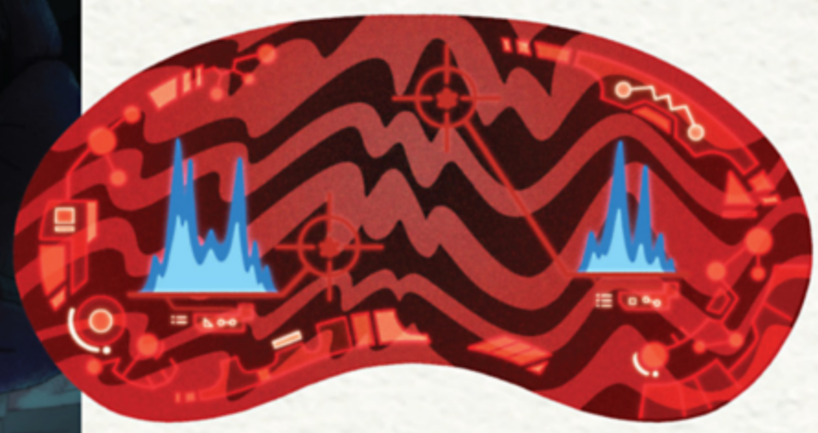
12

13


1
2
3
CURRY FLAVOR
NOODLE TIME
4
5
6
POP!
99 RANCHERS

7

8



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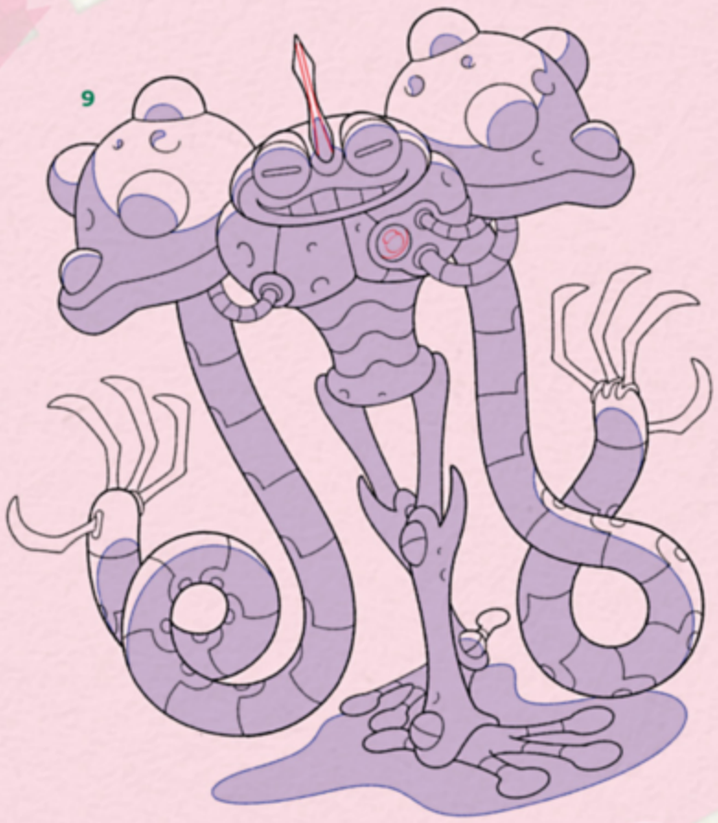

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1-2, 10 B&W: *Joe Sparrow*; COLOR: *Tara Hurley* • **3** B&W: *Faith Schaffer*; COLOR: *Grace Young* • **4** B&W: *Joe Sparrow, Catharina Sukiman*; COLOR: *Andy Garner-Flexner* • **5** B&W: *Joe Sparrow*; COLOR: *Andy Garner-Flexner*

6-7 B&W: *Joseph McCormick*; COLOR: *Gina Garavalia* • **8** B&W: *Kate Wong*; COLOR: *Tara Hurley* • **9** *Joe Sparrow, Catharina Sukiman* • **11** *Brandon Wu*; CLEANUP: *Erik Elizarrez*

Hop 'Til You Drop - S3, E2: PART 1

1

2

3

"A fun Production Fact™ about this episode is that I mistakenly worked from an older version of the script and had to redo my half of the storyboards almost entirely! At the time, I wanted to throw myself into oncoming traffic but in hindsight it's a pretty funny memory from the early days of working from home during the COVID-19 lockdown."

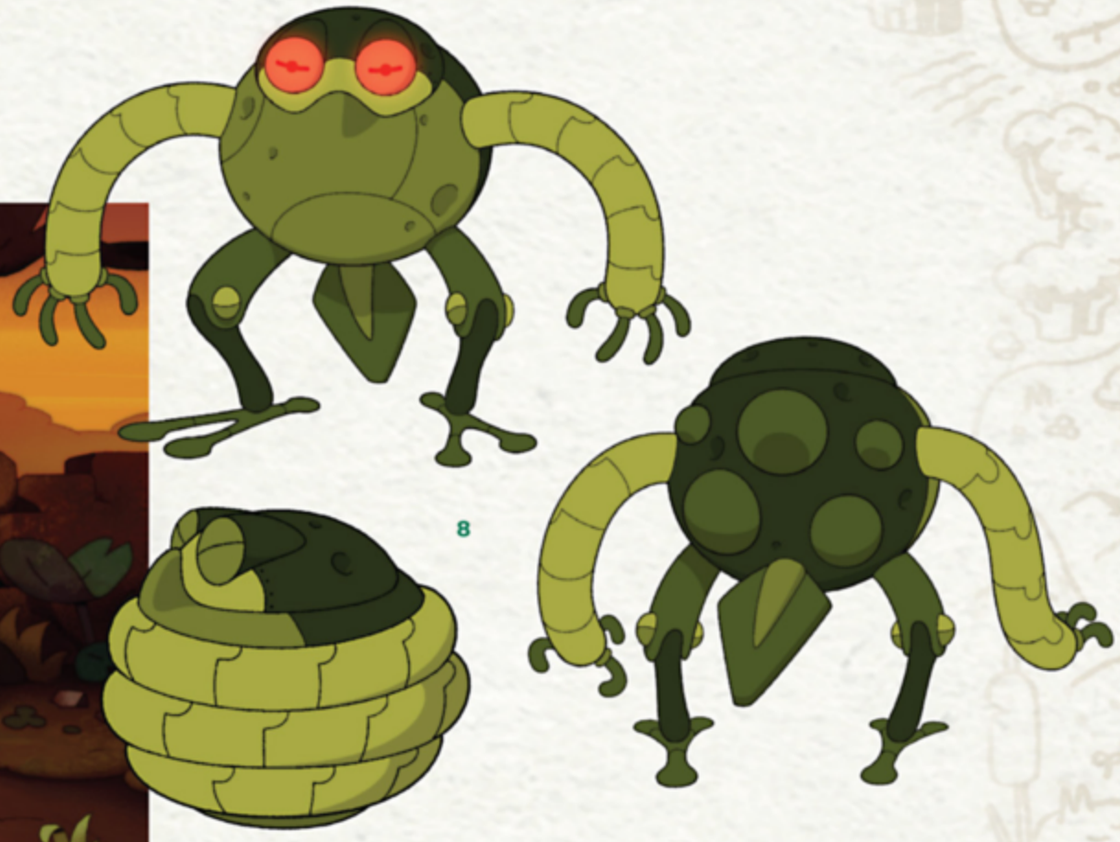
— **DANNY DUCKER,** STORYBOARD ARTIST

4

5

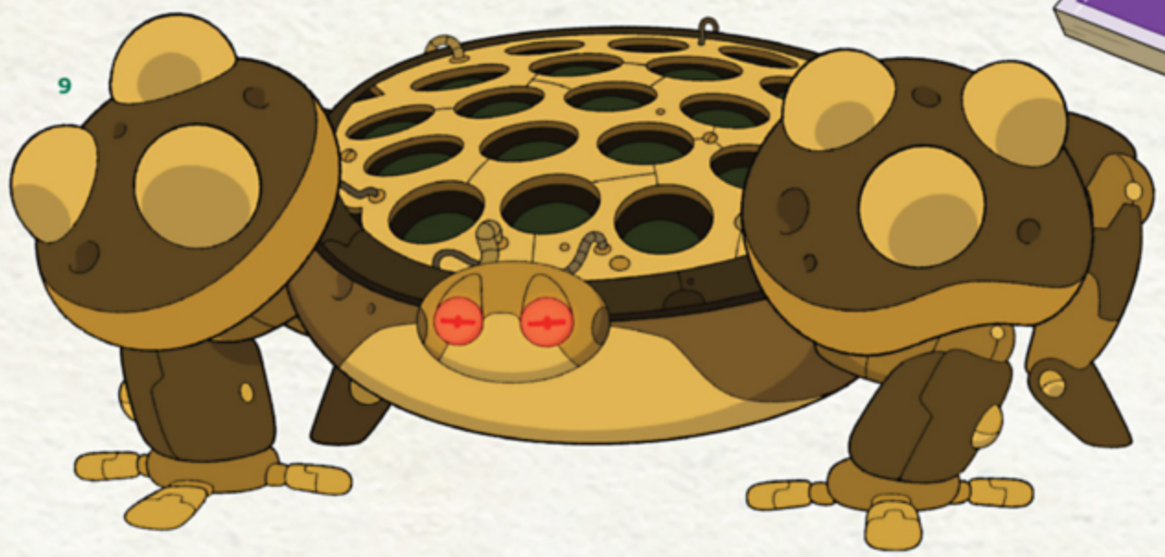
1-2 *Sun Jae Lee* • **3-4** B&W: *Catharina Sukiman*; COLOR: *Andy Garner-Flexner* • **5** B&W: *Britney Thoreson*; COLOR: *Charles Hilton*

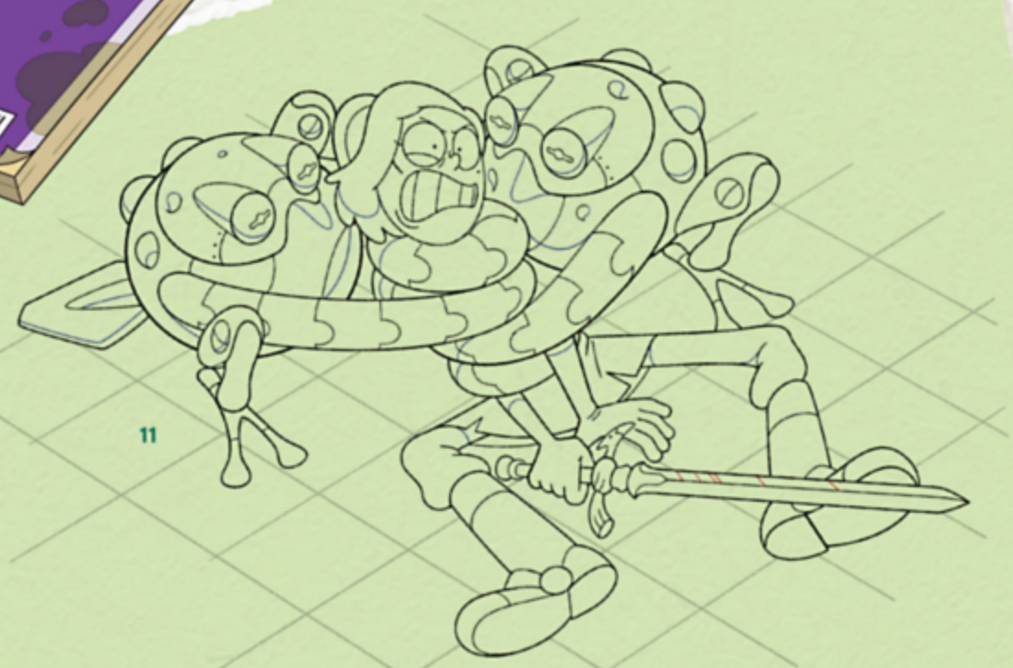
Turning Point - S3, E2: PART 2



"I love mecha so coming up with different ways for the giant frog mech to transform was really fun! I thought having it release the smaller frobots from its back like a Surinam toad would be funny."

— **INBAL BREDA,** STORYBOARD ARTIST





6 B&W: *Sun Jae Lee*; COLOR: *Grace Young*
7 BACKGROUND: B&W: *Philip Vose*; COLOR: *Ian Worrel* / MESSY ITEMS: B&W: *Joseph McCormick*; COLOR: *Grace Garavalia*
8-9 B&W: *Joe Sparrow*; COLOR: *Tara Hurley*
10 B&W: *Kate Wong*; COLOR: *Tara Hurley*
11 *Joe Sparrow*

Thai Feud - S3, E3: PART 1

1, 9, 12 *Sun Jae Lee* • **2** B&W: *Britney Thoreson*; COLOR: *Gina Garavalia, Patrick Bryson* • **3** B&W: *Catharina Sukiman*; COLOR: *Andy Garner-Flexner* • **4** B&W: *Eunji Roess*; COLOR: *Andy Garner-Flexner* • **5** *Britney Thoreson* **6** B&W: *Britney Thoreson*; COLOR: *Patrick Bryson* • **7-8** B&W: *Faith Schaffer*; COLOR: *Grace Young* • **10** B&W: *Joe Sparrow*; COLOR: *Carol Wyatt* • **11, 13** B&W: *Joe Sparrow*; COLOR: *Tara Hurley*

1

"Sprig's desire to step into the familial scene in front of him led to us getting to board some fun escalations."

— ALEX SWANSON,
STORYBOARD ARTIST

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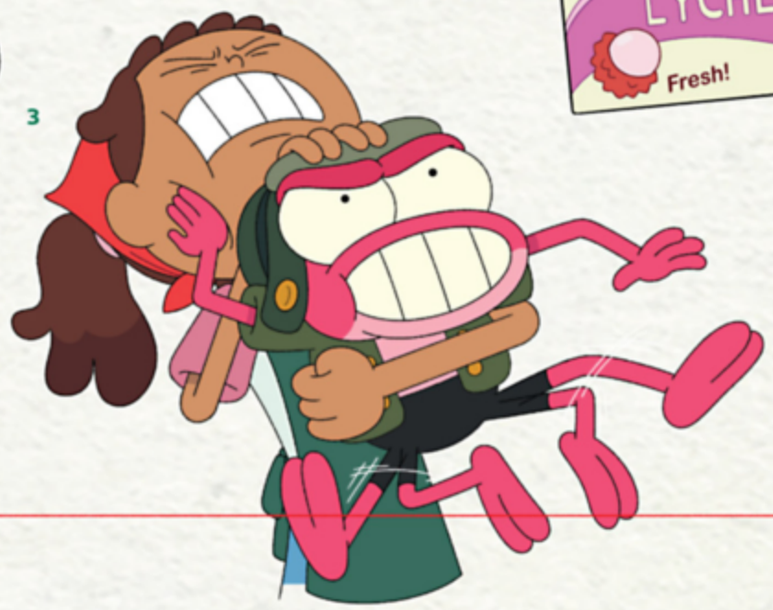

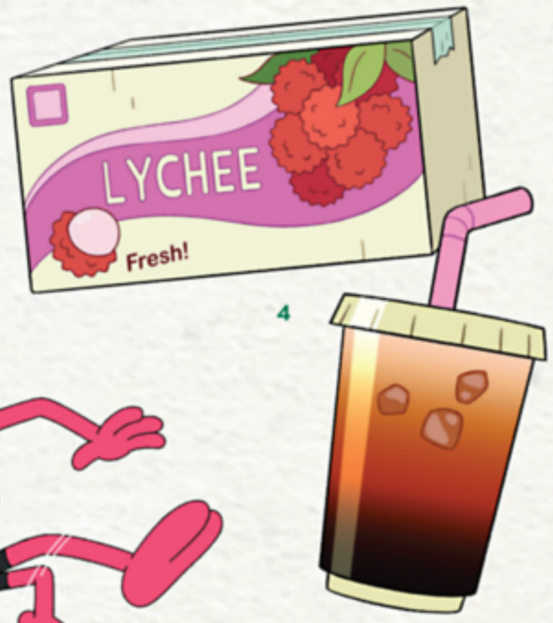

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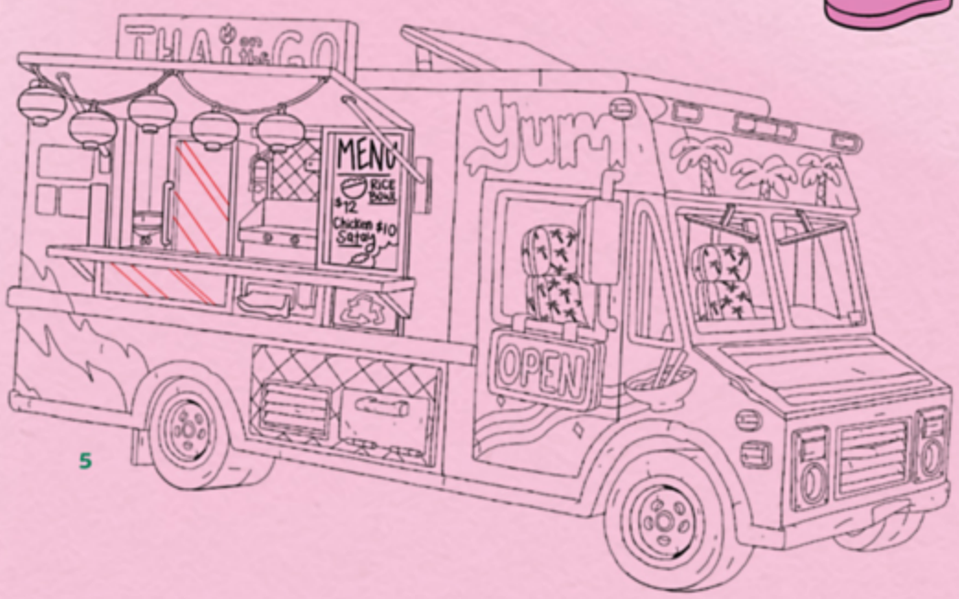

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Adventures in Catsitting - S3, E3: PART 2

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"It was a blast seeing the Plantars on their first solo mission unattended in Los Angeles. Although this was a sillier episode, Hop Pop's fear of being a burden to the Boonchuy's made the stakes feel tangible to board, even when I was drawing Polly pretending to be a ball of string, or Hop Pop stuck in a cat carrier."

— EDDIE WEST, STORYBOARD ARTIST

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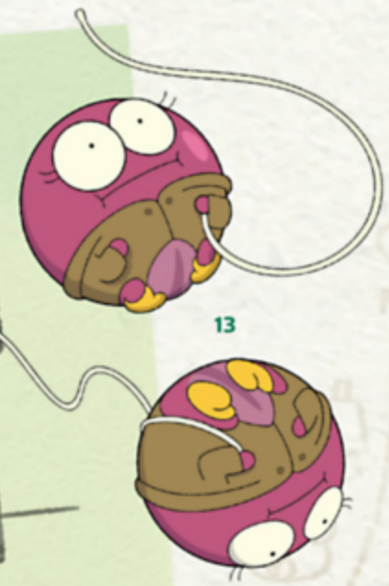
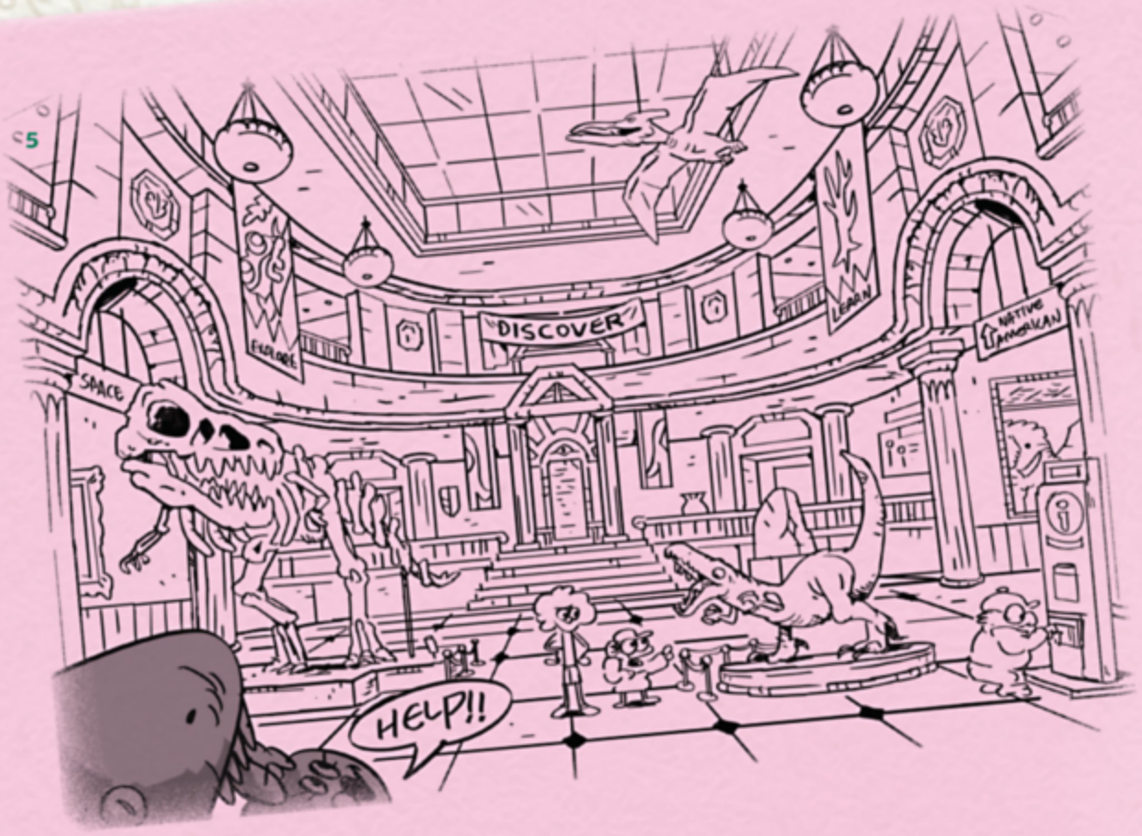


Fight at the Museum - S3, E4: PART 1

"This one was SO cool! A heist with sleep-deprived Anne and the Plantars was all laughs until the Cloakbot shows up! Plus we got to introduce Dr. Jan! It was funny seeing fans be skeptical of her when we knew she was super genuine. She's so Ms. Frizzle-coded, eccentric, and eager to learn! And the design team did a great job making her final look sell it."

— **ELEISIYA AROCHA,** STORYBOARD ARTIST

1 B&W: *Britney Thoreson*; COLOR: *Peggy Shi*
2 *Danny Ducker* • **3** B&W: *Joe Sparrow, Catharina Sukiman*; COLOR: *Andy Garner-Flexner* • **4** B&W: *Catharina Sukiman*; COLOR: *Andy Garner-Flexner*
5, 9 *Sun Jae Lee* • **6** B&W: *Britney Thoreson*; COLOR: *Amy Huang, Charles Hilton, Peggy Shi*



Temple Frogs - S3, E4: PART 2

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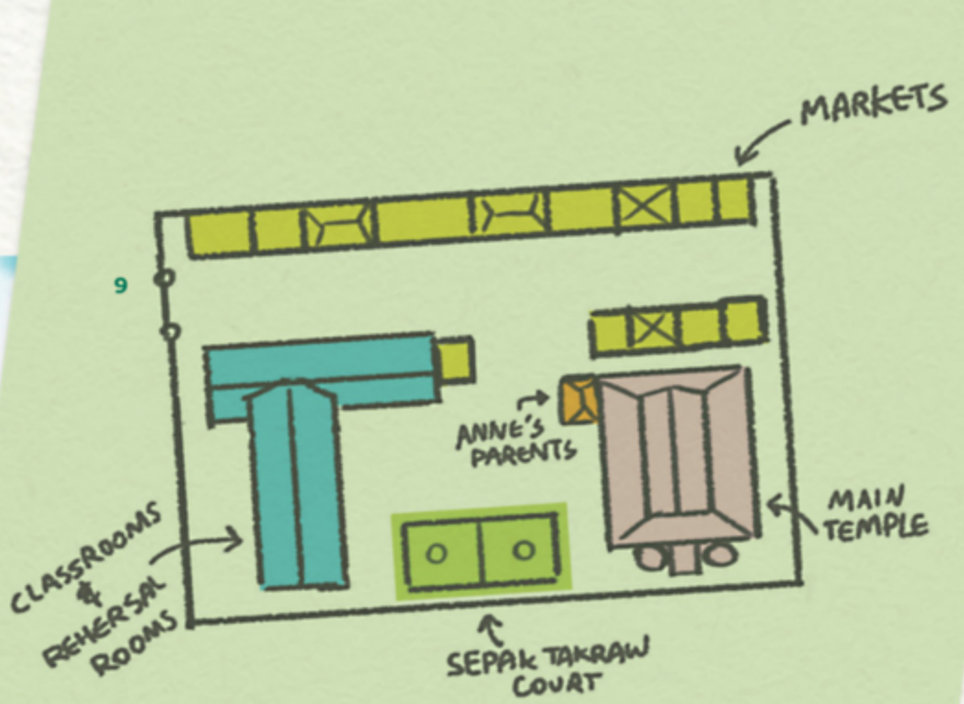


8

7 B&W: *Joseph McCormick*; COLOR: *Charles Hilton*
8 B&W: *Faith Schaffer*; COLOR: *Grace Young*
10 B&W: *Joe Sparrow*; COLOR: *Carol Wyatt*
11 B&W: *Kate Wong*; COLOR: *Tara Hurley*
12 B&W: *Joe Sparrow*; COLOR: *Gina Garavalia*

10

11

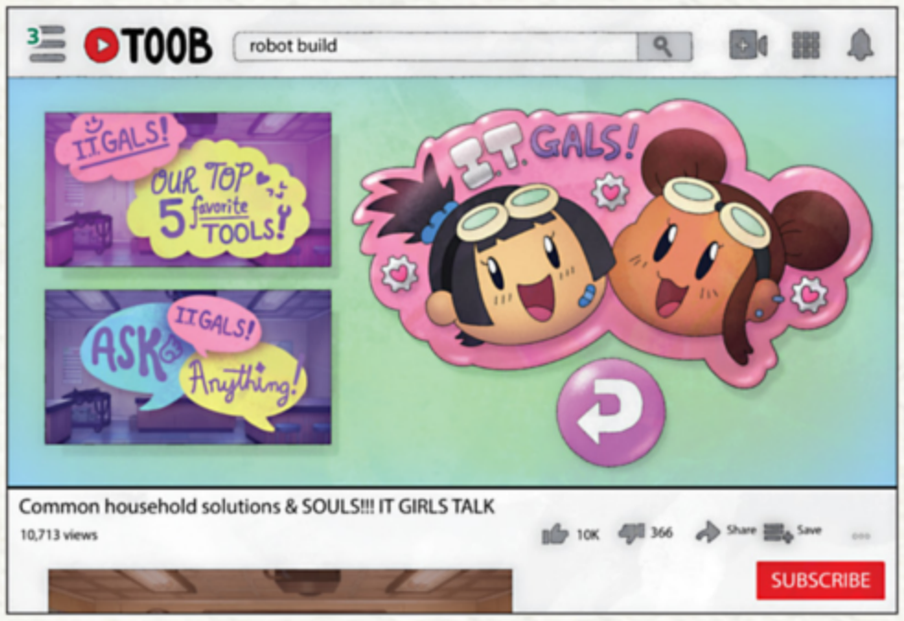
"Sharing the realistic Plantars with the world is easily a top ten life achievement for me."

— **CASSIE ZWART,**
STORYBOARD ARTIST

12

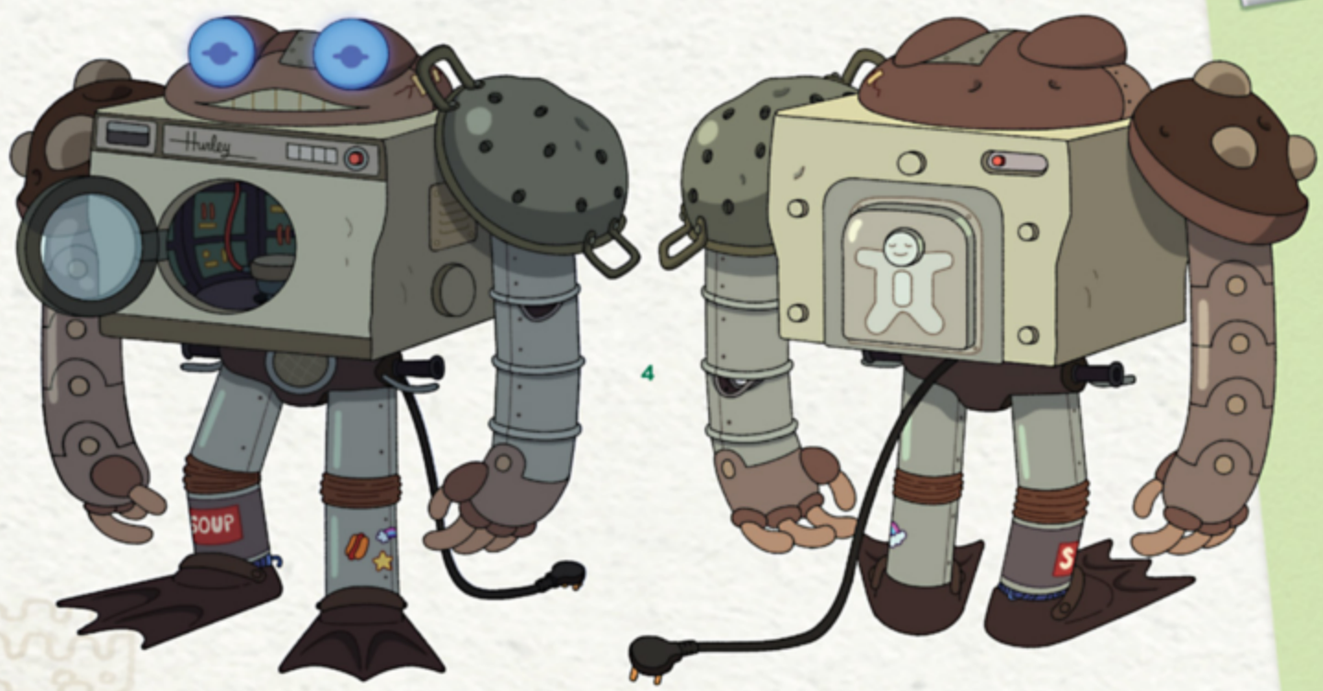
Fixing Frobo - S3, E5: PART 1

1 B&W: *Janine Chang*; COLOR: *Patrick Bryson*
2, 4 B&W: *Catharina Sukiman*; COLOR: *Andy Garner-Flexner* • **3** B&W: *Britney Thoreson*; COLOR: *Patrick Bryson* • **5** *Alex Swanson*



"Fixing Frobo was a rare chance to get to focus in on Polly. Seeing her tough exterior waver as she desperately takes on Frobo's repairs was emotional. Being inside the guts of your dead friend is pretty brutal! Also, getting to do the initial design for the IT Girlz was a dream come true. I'm a huge sucker for mechanic characters!"

— **ALEX SWANSON,** STORYBOARD ARTIST



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Anne-sterminator - S3, E5: PART 2

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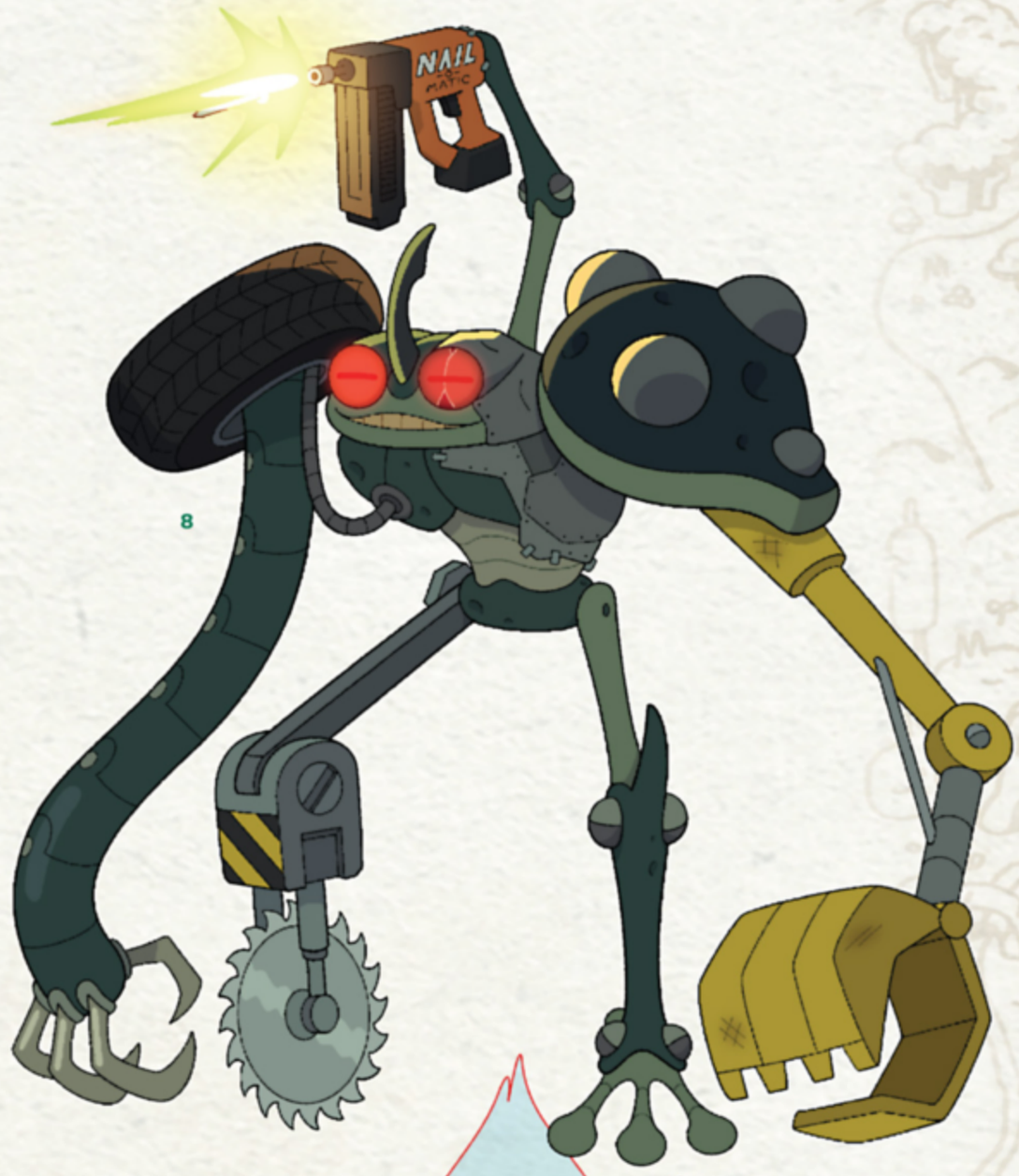

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"The more the cloak-bot got banged up, the more gadgets it added to itself, the harder and harder it became to draw in storyboards. I was not sad to see him punted into outer-space."

— JOE JOHNSTON, DIRECTOR

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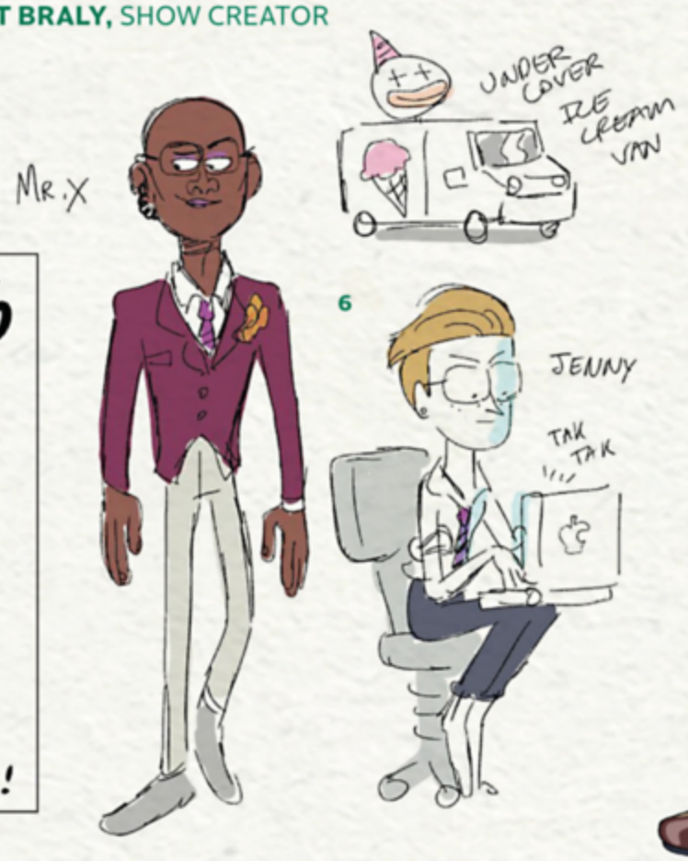
6 B&W: *Alex De La Fuente Sibert*; COLOR: *Grace Young* • **7** B&W: *Faith Schaffer*; COLOR: *Grace Young* • **8** B&W: *Joe Sparrow*; COLOR: *Tara Hurley, Andy Garner-Flexner* • **9-10** *Joe Sparrow*

Mr. X - S3, E6: PART 1

1 *Sun Jae Lee* • **2** B&W: *Faith Schaffer*; COLOR: *Maddie Lutchko* • **3** B&W: *Faith Schaffer*; COLOR: *Gina Garavalia*
4 B&W: *Kate Wong*; COLOR: *Tara Hurley* • **5** *Cassie Zwart* • **6** *Matt Braly* • **7** B&W: *Joe Sparrow*; COLOR: *Andy Garner-Flexner*

"RuPaul was a huge inspiration for Mr. X, so we were so jazzed when he agreed to voice the character. He has a little Frieza from Dragon Ball Z *in him as well. On the other hand, Jenny was inspired by Cybersix's alter ego, Adrian Seidelman. Jenny is one of my favorites; silent characters are fun, especially if their partner is a chatterbox."*

— **MATT BRALY,** SHOW CREATOR



Sprig's Birthday - S3, E6: PART 2

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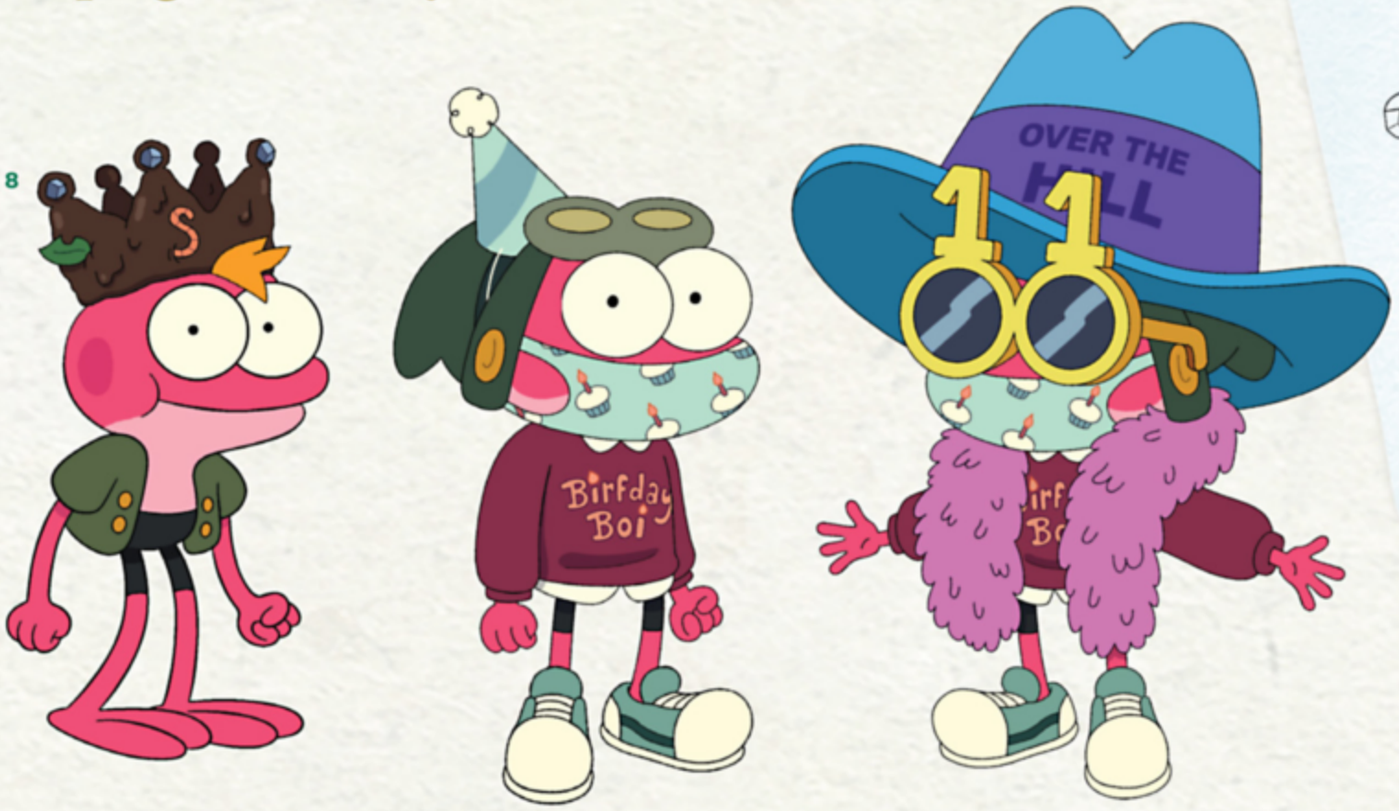

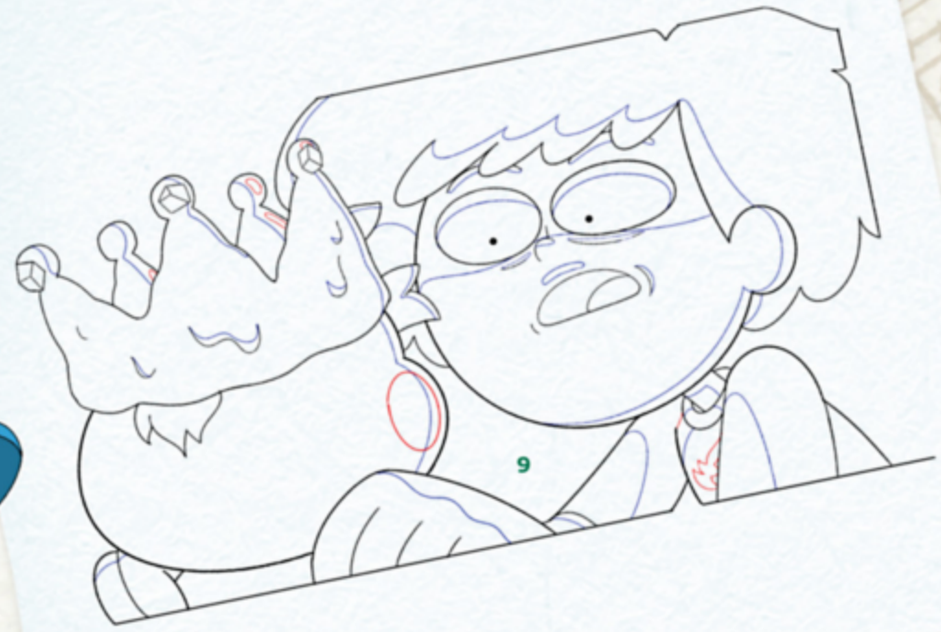

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8, 10 B&W: *Catharina Sukiman*; COLOR: *Andy Garner-Flexner* • **9** *Brandon Wu*
11 B&W: *Britney Thoreson*; COLOR: *Charles Hilton* • **12** *Catharina Sukiman*

"The designers did an incredible job on that beautiful LA skyline shot from the balloon! The best part though is getting to another moment of Anne and Sprig bonding. And Brenda's read of Anne saying 'That's like... the sweetest thing anyone's ever said!' gets me every time!"

— ELEISIYA AROCHA, STORYBOARD ARTIST

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1 *Sun Jae Lee* • **2** *Matt Braly* • **3** B&W: *Joe Sparrow*; COLOR: *Andy Garner-Flexner* • **4** B&W: *Catharina Sukiman*; COLOR: *Andy Garner-Flexner*

Spider-Sprig - S3, E7: PART 1

"Sprig's real super power is the ability to look cute in any outfit! Mary Jo had no right to look that iconic either. She could have had her own show tbh."

— **SILVER PAUL,** STORYBOARD ARTIST

Olivia & Yunan - S3, E7: PART 2

5-6 B&W: *Faith Schaffer*; COLOR: *Gina Garavalia* • **7** B&W: *Joe Sparrow*; COLOR: *Carol Wyatt* • **8** B&W: *Joe Sparrow*; COLOR: *Carol Wyatt, Amy Huang* • **9** *Drew Applegate* **10** B&W: *Joe Sparrow*; COLOR: *Tara Hurley*

"Man, this episode. The board team was able to cook up some real horrors in this one. I feel like fans will never forgive me for the ending, which is admittedly very intense. In a fun way though, right?"

— **MATT BRALY,** SHOW CREATOR

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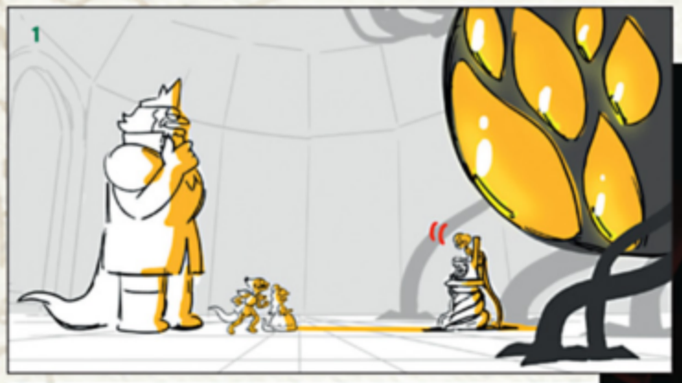
1, 4-6, 9 B&W: *Joe Sparrow*; COLOR: *Tara Hurley* • **2, 8** B&W: *Faith Schaffer*; COLOR: *Grace Young* • **3** *Sun Jae Lee* • **7** B&W: *Faith Schaffer*; COLOR: *Gina Garavalia*
10 B&W: *Kate Wong*; COLOR: *Tara Hurley*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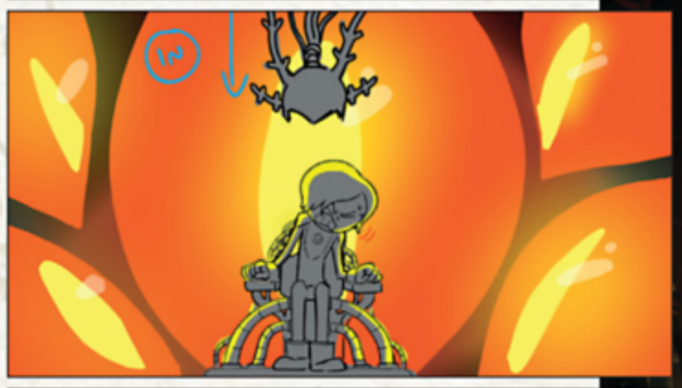

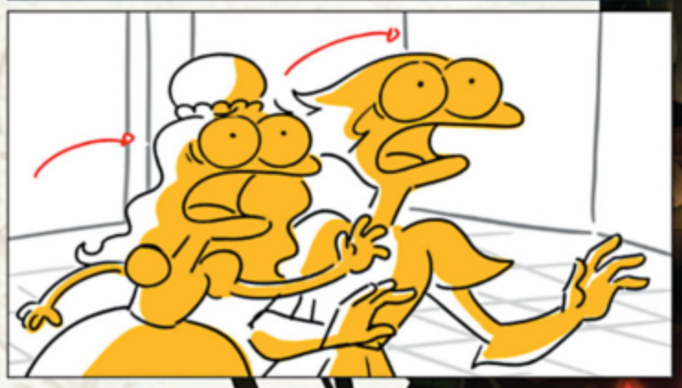

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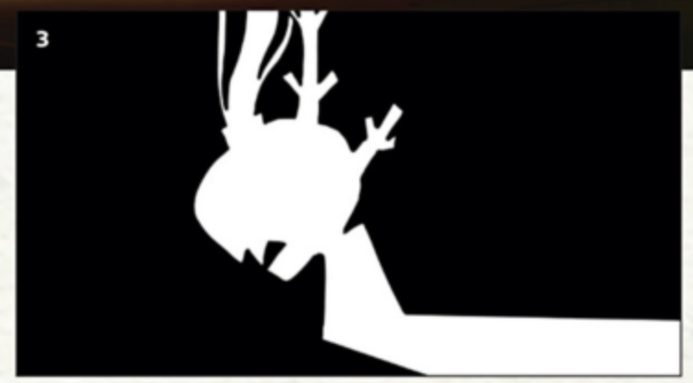
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Hollywood Hop Pop - S3, E8: PART 1

1, 3 *Jenn Strickland* • **2** B&W: *Faith Schaffer*; COLOR: *Grace Young* • **4** B&W: *Joe Sparrow*; COLOR: *Tara Hurley* • **5** B&W: *Janine Chang*; COLOR: *Patrick Bryson* **6** B&W: *Britney Thoreson*; COLOR: *Peggy Shi* • **7** B&W: *Janine Chang*; COLOR: *Peggy Shi* • **8** B&W: *Catharina Sukiman*; COLOR: *Andy Garner-Flexner* • **9** *Matt Braly* **10-11** B&W: *Eunji Roess*; COLOR: *Marcos Cohen*

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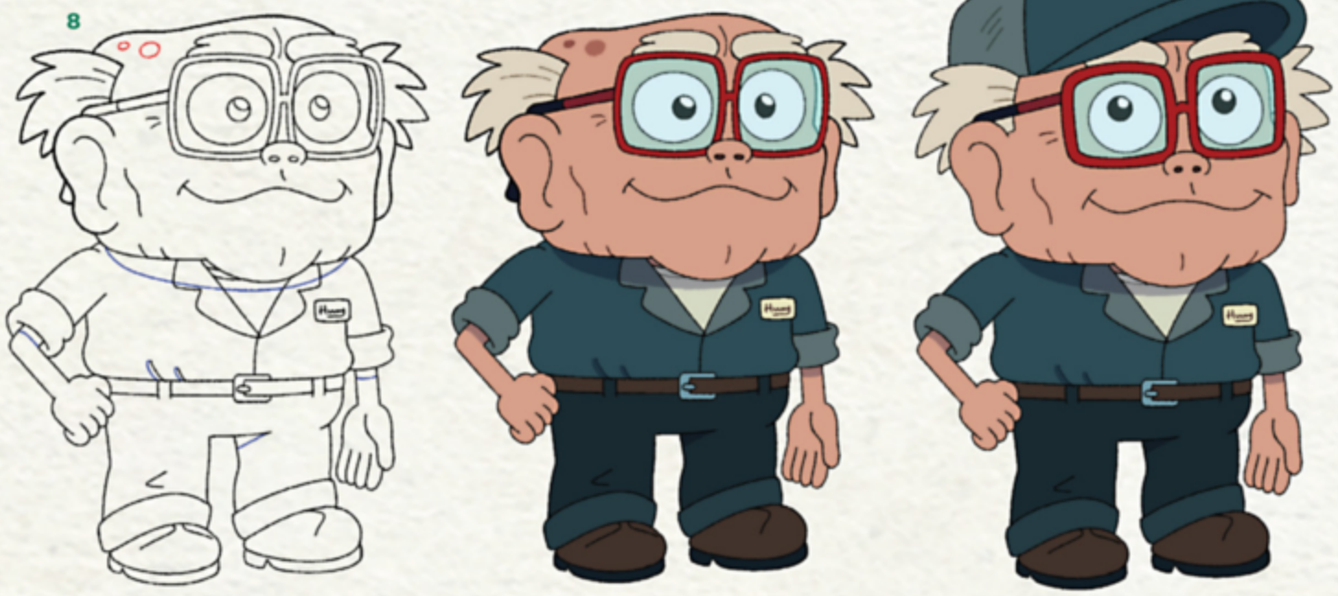

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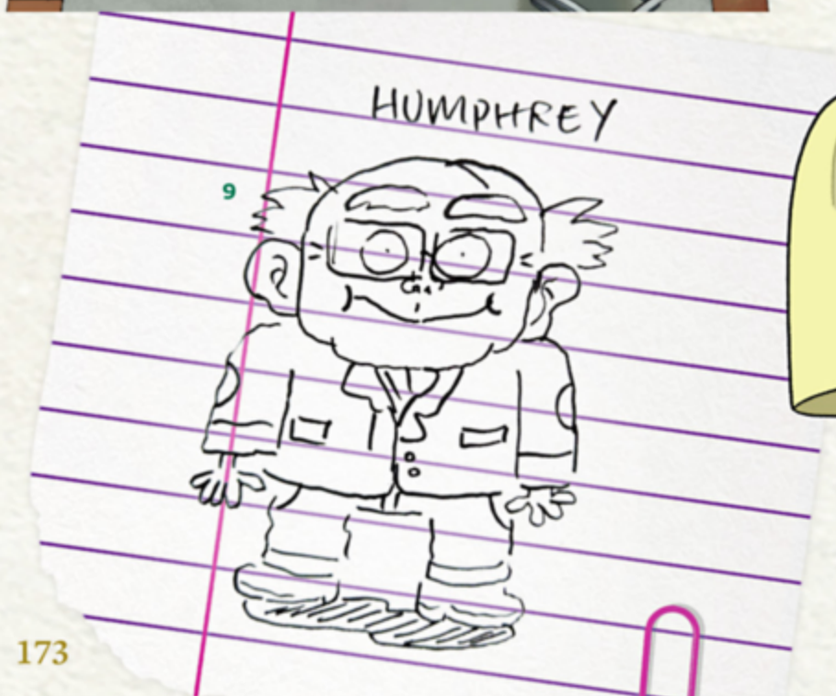

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"When I signed on for a show about a human girl living in a frog world, I really didn't expect to draw so many car chase sequences! Nevertheless, the 'Hollywood Backlot' thing is a classic trope and it was very funny to watch Hop Pop run rampant in the human world while Marcy was brining back in Amphibia."

— **DANNY DUCKER,**
STORYBOARD ARTIST

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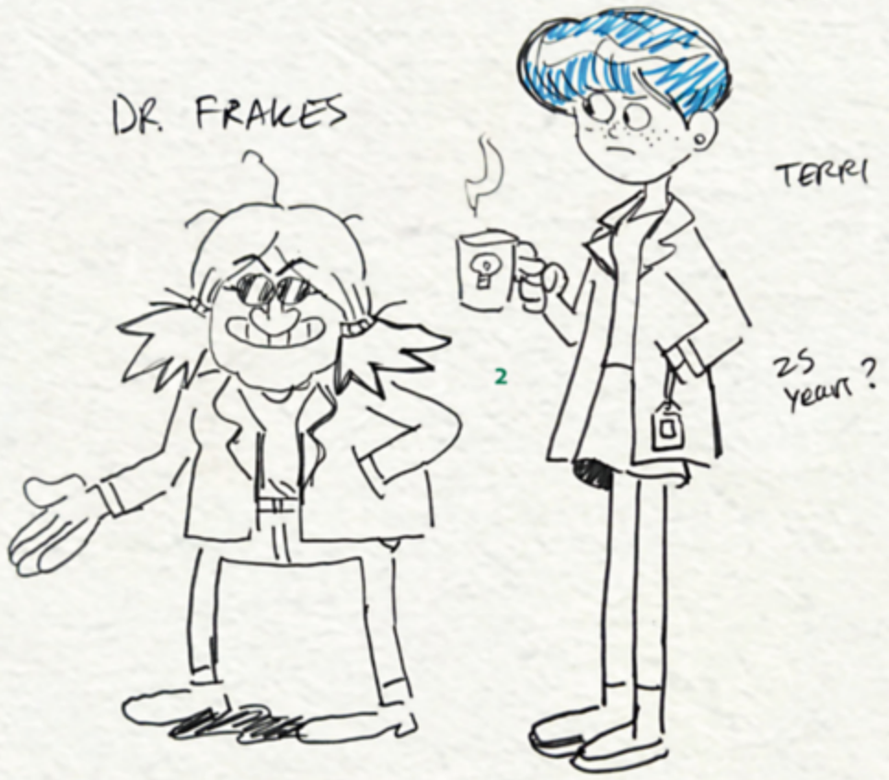
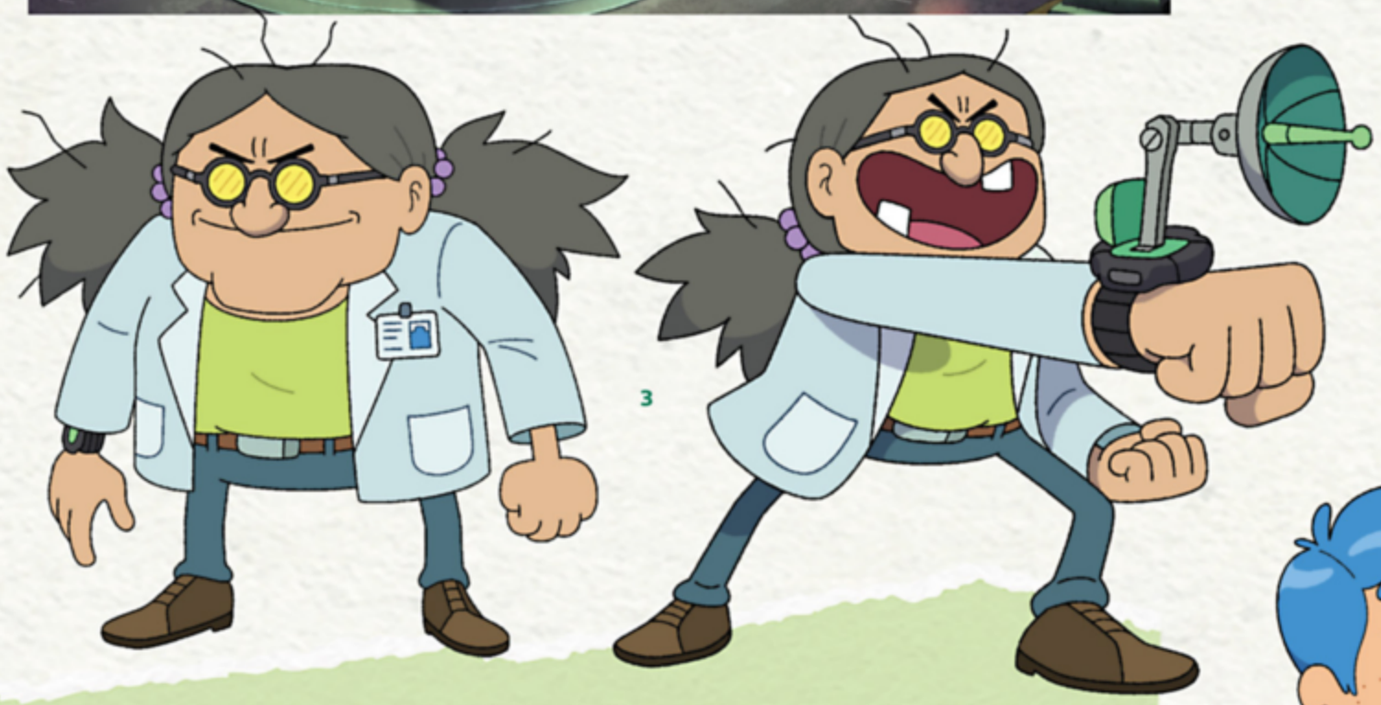
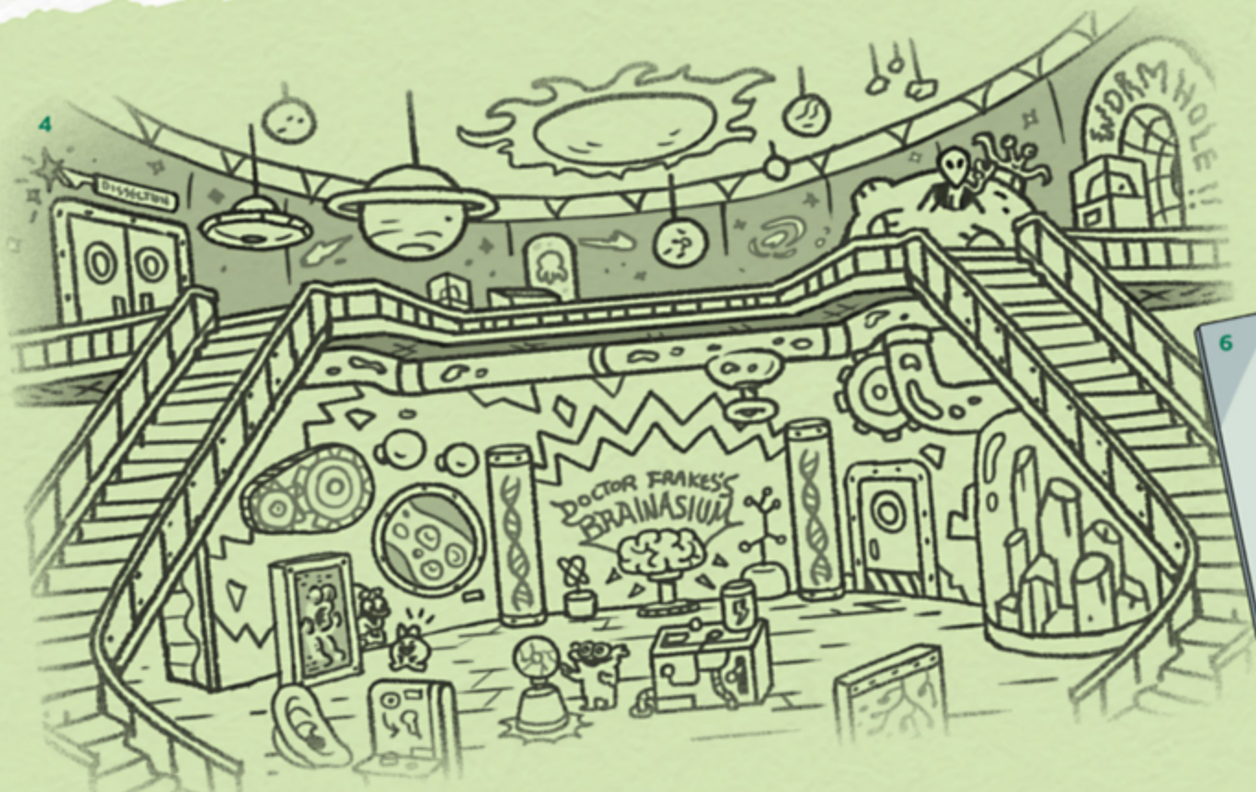
If You Give a Frog a Cookie - S3, E8: PART 2





"Cheyenne Curtis, a board artist from season 1, returned to help us with this episode. It's thematically appropriate given that season 3 was all about old faces showing back up to help the characters through the last hurdle of the story. I like Terri's design a lot, especially their pi/pie pin."

— MATT BRALY,
SHOW CREATOR



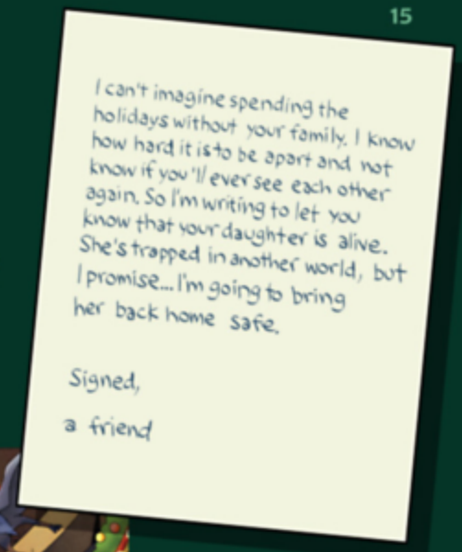
1 B&W: *Faith Schaffer*; COLOR: *Gina Garavalia* • **2** *Matt Braly* • **3** B&W: *Joe Sparrow*; COLOR: *Tara Hurley* **4** *Sun Jae Lee* • **5, 11** B&W: *Joe Sparrow*; COLOR: *Andy Garner-Flexner* **6** B&W: *Kate Wong*; COLOR: *Marcos Cohen* • **7** B&W: *Alex De La Fuente Sibert*; COLOR: *Grace Young* **8** B&W: *Britney Thoreson*; COLOR: *Casey Stone-Pirrie* • **9** B&W: *Alex De La Fuente Sibert*; COLOR: *Gina Garavalia* • **10** B&W: *Janine Chang*; COLOR: *Peggy Shi* • **12** B&W: *Eunji Roess*; COLOR: *Tara Hurley* **13, 16** B&W: *Catharina Sukiman*; COLOR: *Andy Garner-Flexner* **14** B&W: *Brandon Wu*; COLOR: *Andy Garner-Flexner* • **15** B&W: *Andrew Gonsalves*; COLOR: *Tara Hurley*

Froggy Little Christmas - S3, E9

FUN FACT! *Steven Universe* creator Rebecca Sugar guest starred as a traveling street performer who sang an original song throughout the episode. The song (written by Sugar) was meant to bring the story together thematically.

"It was fun creating a sense of scale and space for the giant Santa action sequence while cramming as much Christmas stuff into the frame as possible. Meanwhile, Anne writing letters to her friends' parents at the dining room table remains one of the most meaningful sequences I've worked on."

— **EDDIE WEST,** STORYBOARD ARTIST

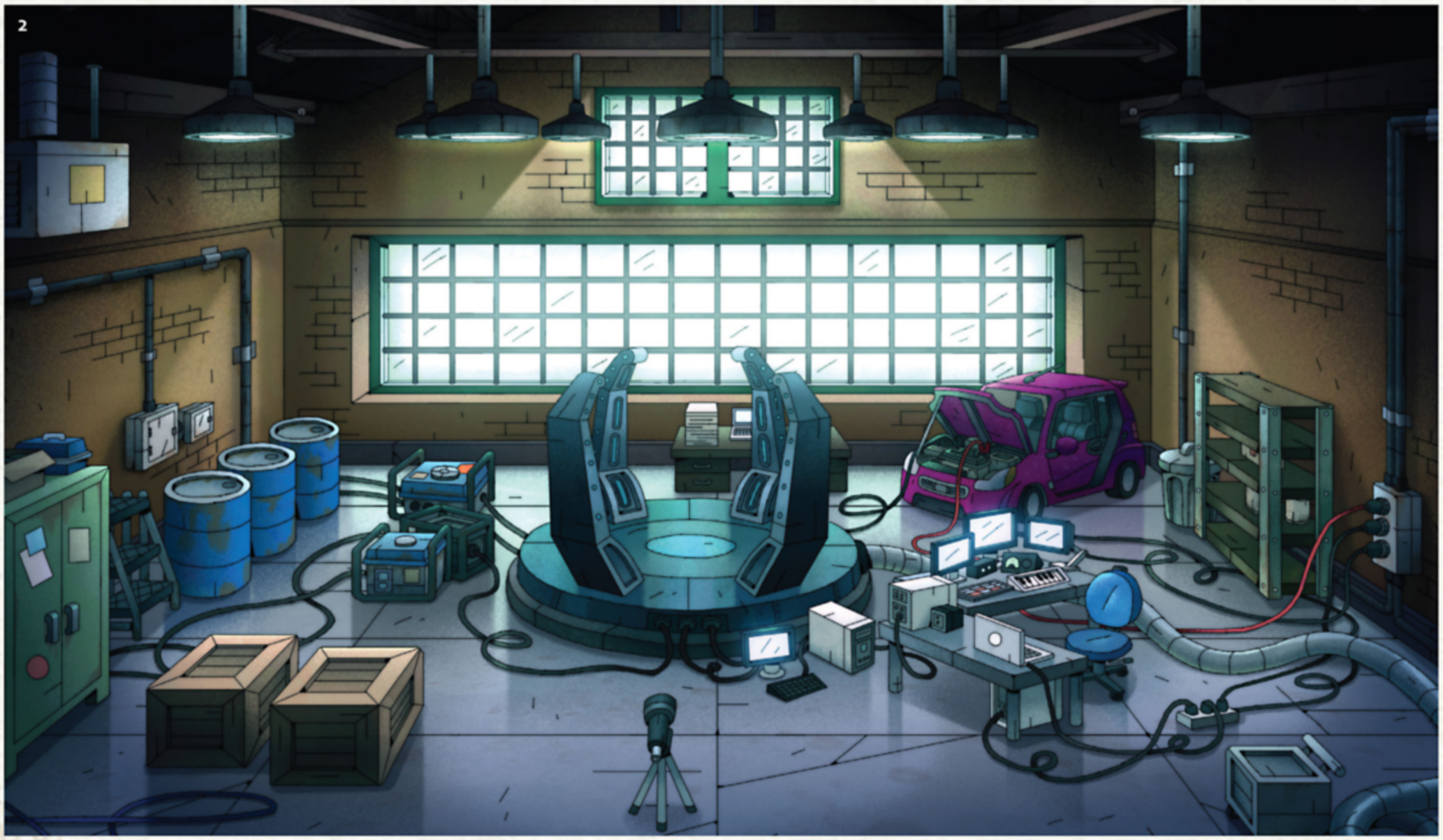


Escape to Amphibia - S3, E10

1 B&W: *Britney Thoreson*; COLOR: *Casey Stone-Pirrie* • **2** B&W: *Janine Chang*; COLOR: *Casey Stone-Pirrie* **3, 7** *Sun Jae Lee* • **4** *Jenn Strickland* • **5** *Joe Johnston* • **6** B&W: *Catharina Sukiman*; COLOR: *Andy Garner-Flexner*

"There's so many satisfying payoffs in this episode — but my favorite has to be getting to see Anne demonstrate her confidence and mastery of her powers that we hadn't seen up until this point. We really wanted the audience to feel just as in awe of Anne as the Earth characters are in the scene when she finally reveals her powers."

— JENN STRICKLAND, DIRECTOR



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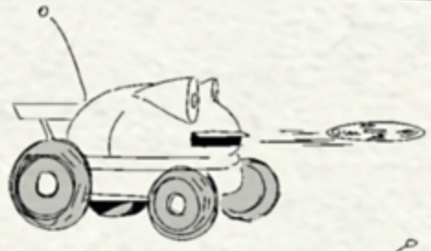
SAMPLE
SPACE BATTLE



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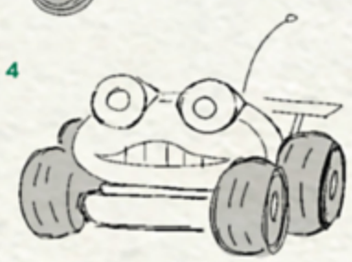

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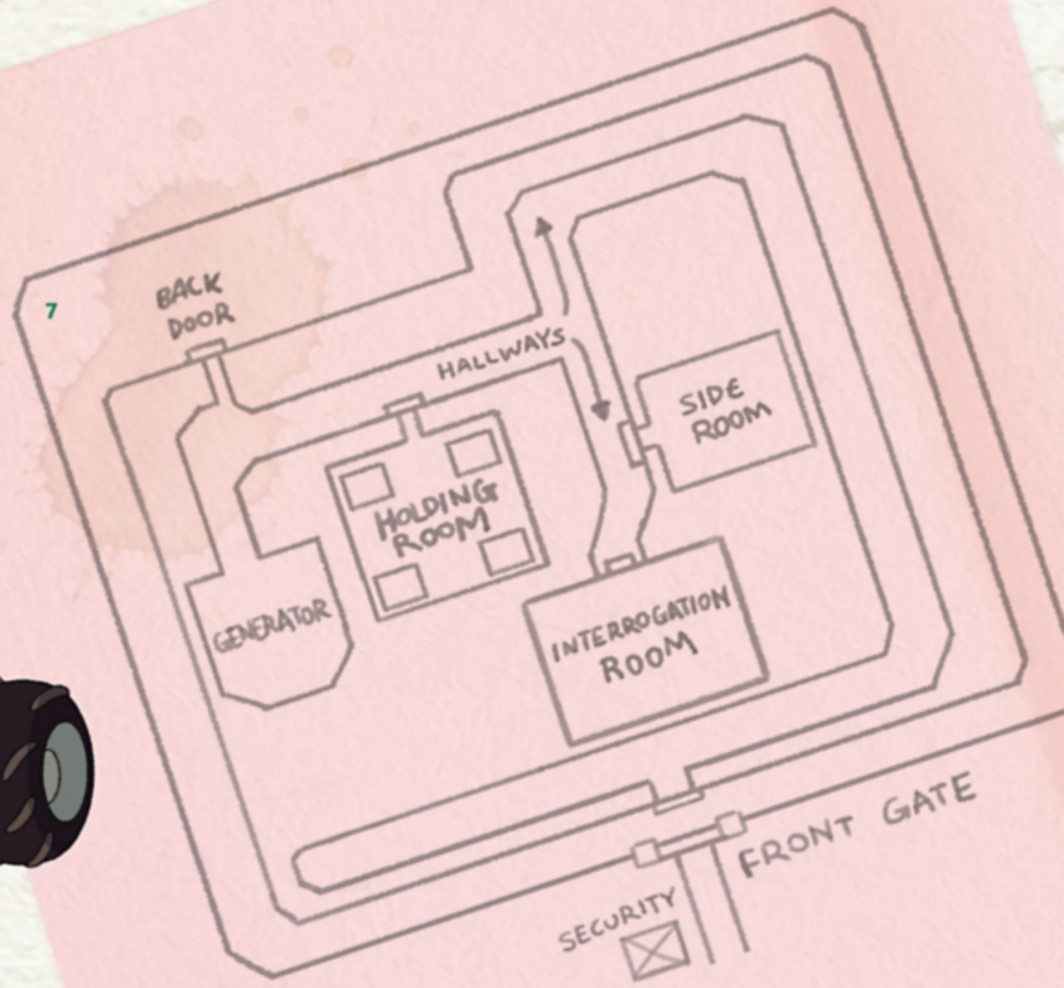
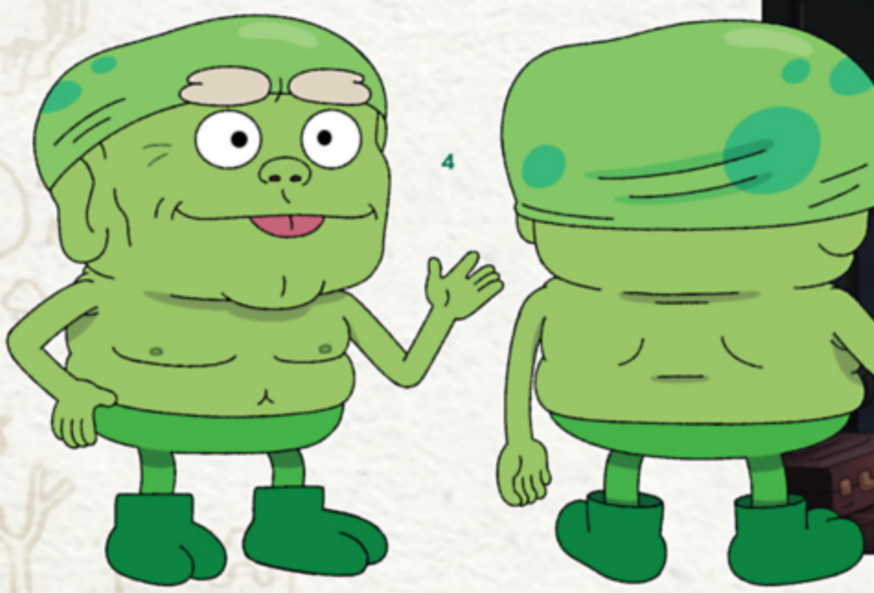

BACK DOOR
HALLWAYS
SIDE ROOM
HOLDING ROOM
GENERATOR
INTERROGATION ROOM
SECURITY
FRONT GATE

1 *Sun Jae Lee* • **2** B&W: *Joe Sparrow, Catharina Sukiman*; COLOR: *Andy Garner-Flexner* • **3, 8-9** B&W: *Joe Sparrow*; COLOR: *Andy Garner-Flexner* • **4, 10** B&W: *Catharina Sukiman*; COLOR: *Tara Hurley* **5** B&W: *Faith Schaffer*; COLOR: *Gina Garavalia* • **6-7** B&W: *Janine Chang*; COLOR: *Gina Garavalia*



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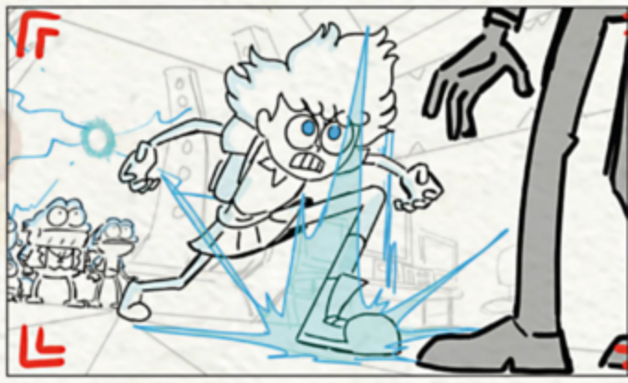

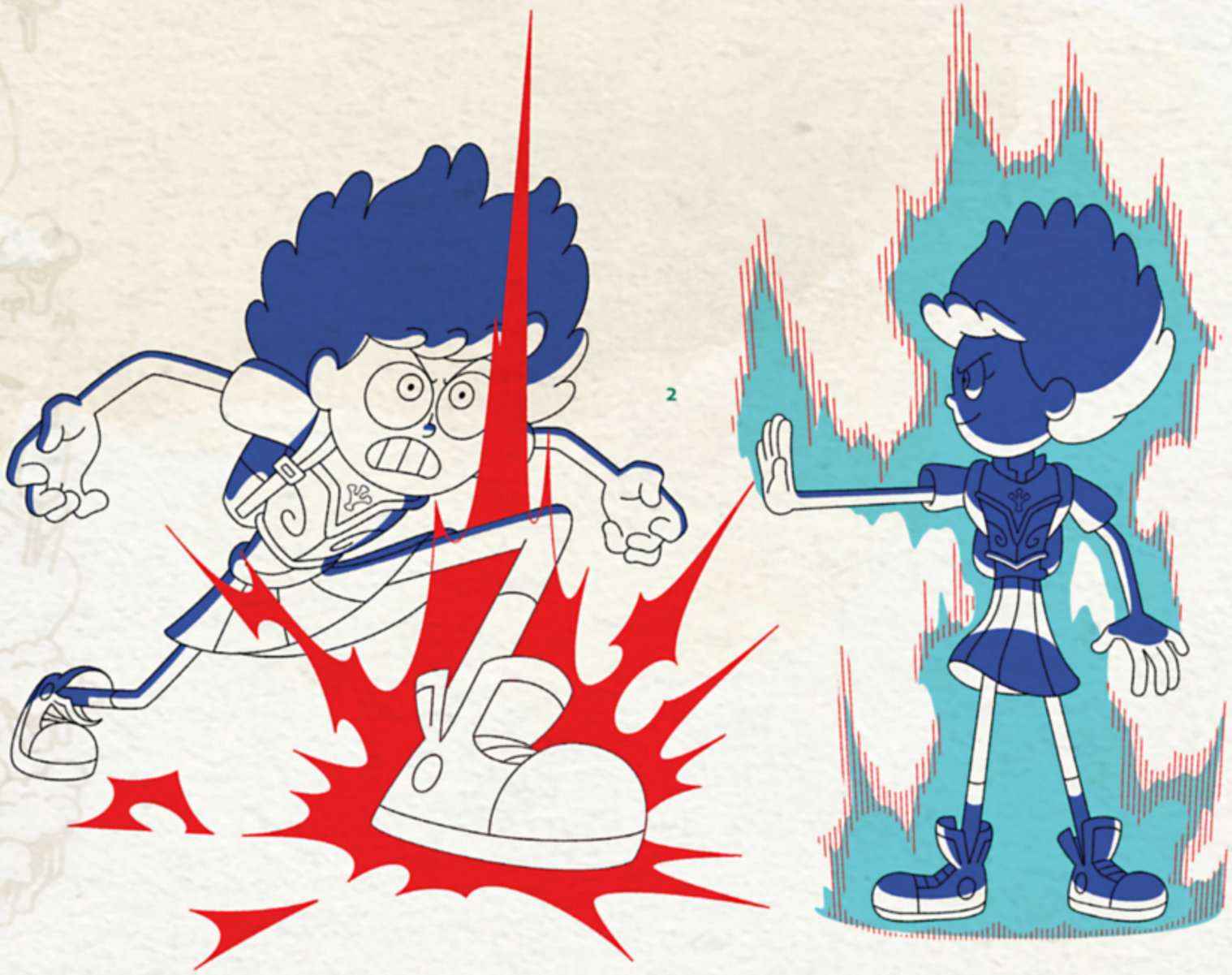
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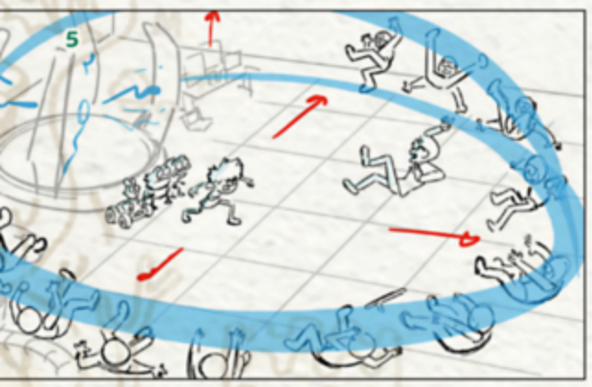
SHRIMP CHIPS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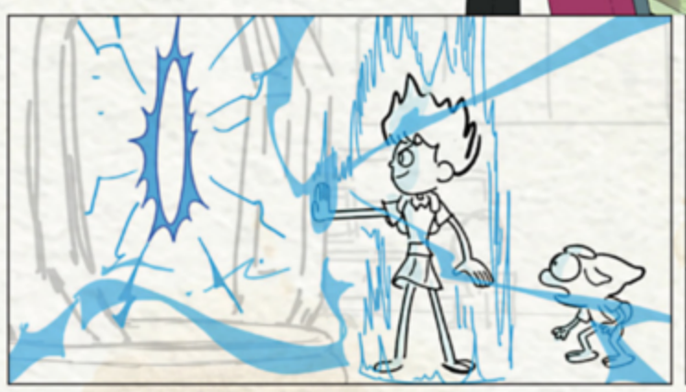

TRK
OUT

1, 5 *Jenn Strickland* • **2-3, 7** *Joe Sparrow* • **4** B&W: *Kate Wong*; COLOR: *Andy Garner-Flexner*
6 B&W: *Joe Sparrow*; COLOR: *Andy Garner-Flexner* • **8** B&W: *Janine Chang*; COLOR: *Casey Stone-Pirrie*

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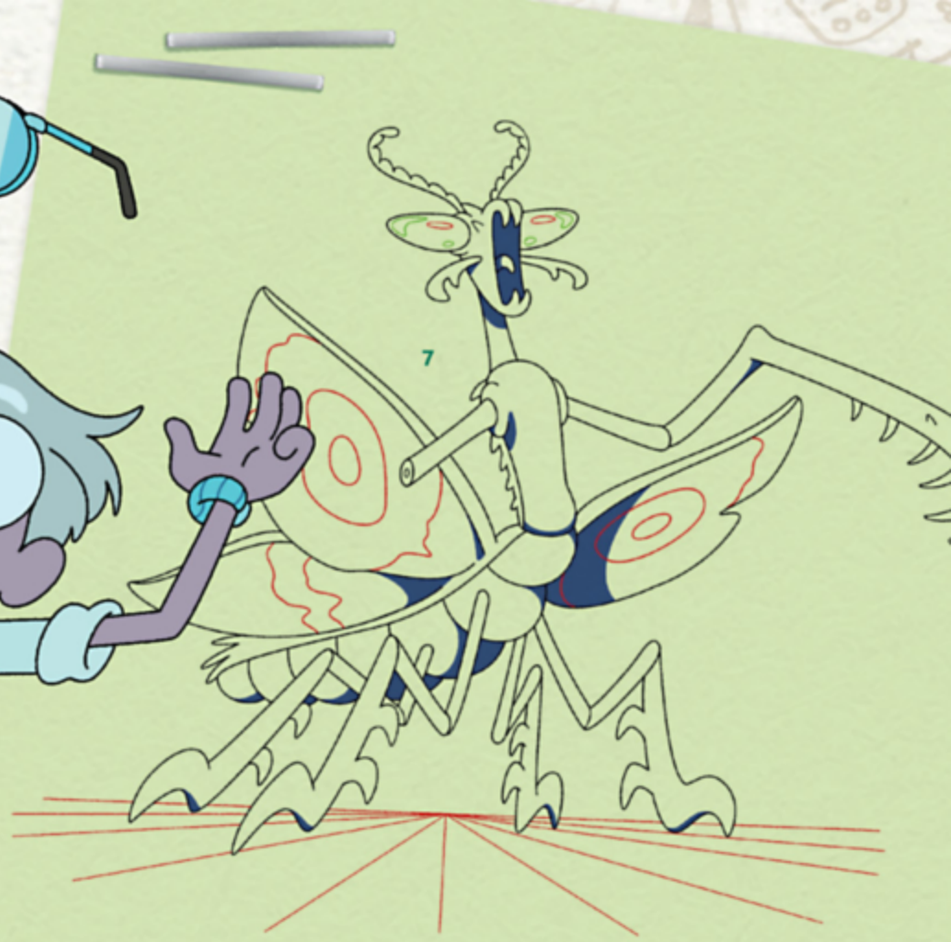

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Commander Anne - S3, E11: PART 1

1 B&W: *Eleanor Michalka*; COLOR: *Amy Huang, Patrick Bryson* • **2** *Philip Vose* • **3** *Jenn Strickland*
4 *Alex Swanson* • **5** *Silver Paul* • **6-8** B&W: *Catharina Sukiman*; COLOR: *Andy Garner-Flexner*

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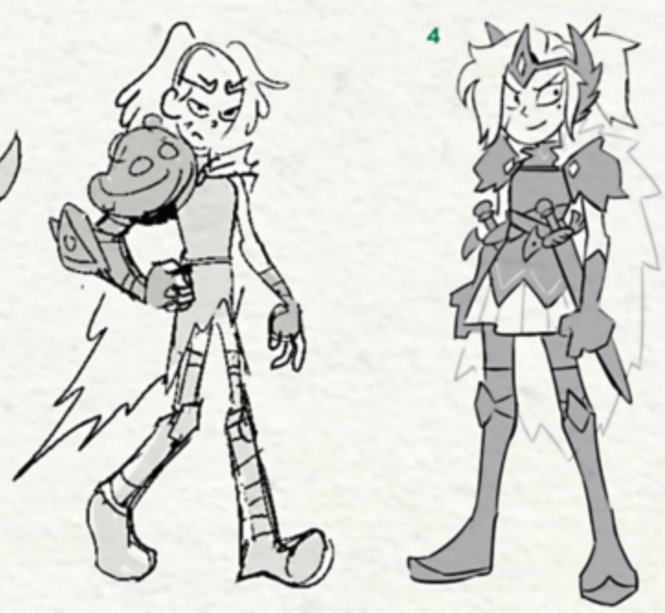

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"It was critical for Sasha to look like an absolute boss when we saw her again in this episode. A lot of the board artists chipped in to help develop the final outfit — it was a fun assignment for all of us. I really like how one of her hands has metal claws built into the glove, sort of an homage to her toad connections."

— MATT BRALY, SHOW CREATOR

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Sprivy - S3, E11: PART 2

9 B&W: *Faith Schaffer*; COLOR: *Patrick Bryson* • **10** B&W: *Faith Schaffer*; COLOR: *Grace Young* • **11-12, 14** B&W: *Joe Sparrow*; COLOR: *Tara Hurley* • **13** B&W: *Kate Wong*; COLOR: *Tara Hurley* • **15** *Joe Sparrow*

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"Fern was such a fun character to explore. A background character given a new life in this apocalypse version of Amphibia! Plus she fought with a huge pair of scissors. What's cooler than that?"

— **DREW APPLEGATE,** STORYBOARD ARTIST

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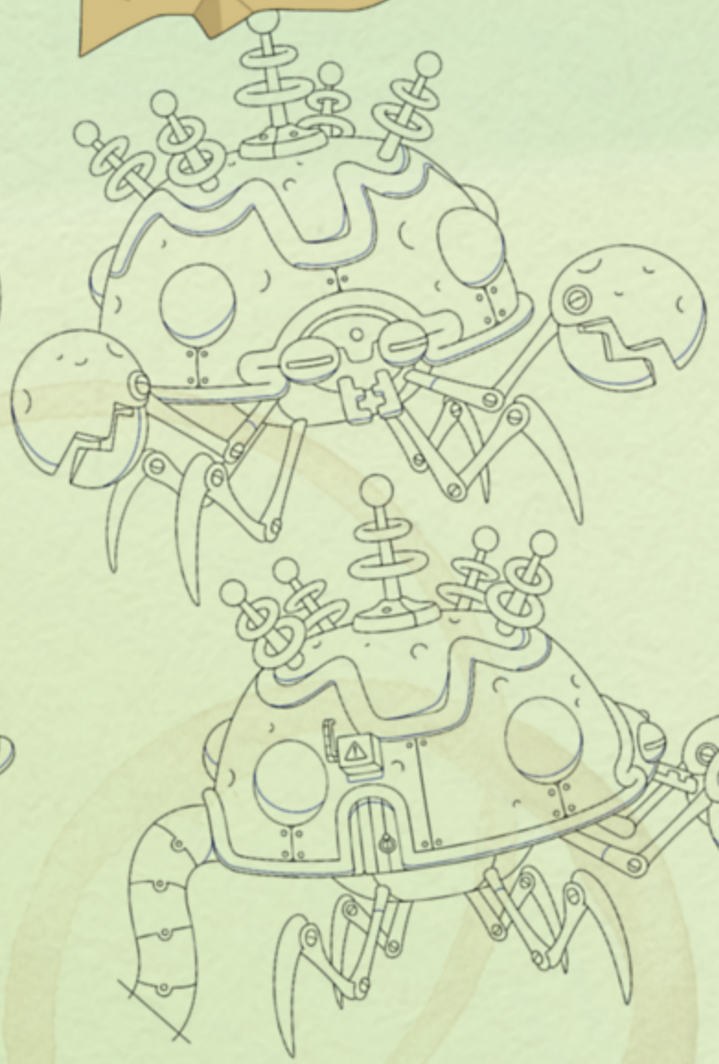
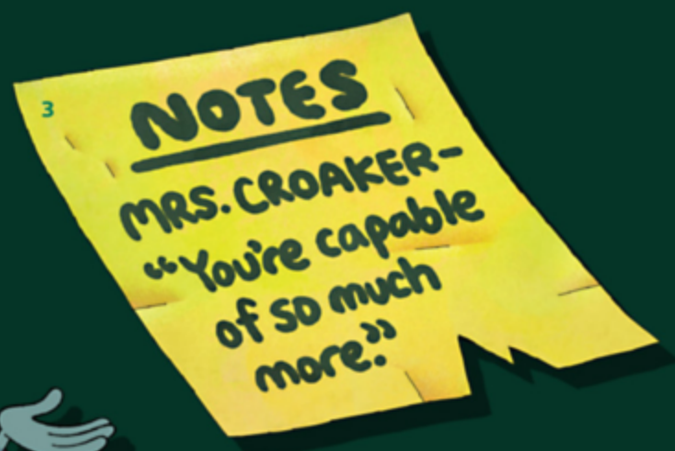


Sasha's Angels - S3, E12: PART 1



1, 4 B&W: *Catharina Sukiman*; COLOR: *Tara Hurley* • **2** B&W: *Joe Sparrow*; COLOR: *Tara Hurley* • **3** B&W: *Janine Chang*; COLOR: *Peggy Shi* **5** B&W: *Britney Thoreson*; COLOR: *Peggy Shi*

"Danny Ducker drew some of THE cutest Toadies I've ever seen, so drawing unhinged Toadie to contrast was a blast! I'm really glad he finally got his moment to burst out of his shell. He probably would have exploded otherwise! Also boarding Barry shaking his head 'no' and Maddie nodding 'yes' as she turns him chicken again still makes me laugh."

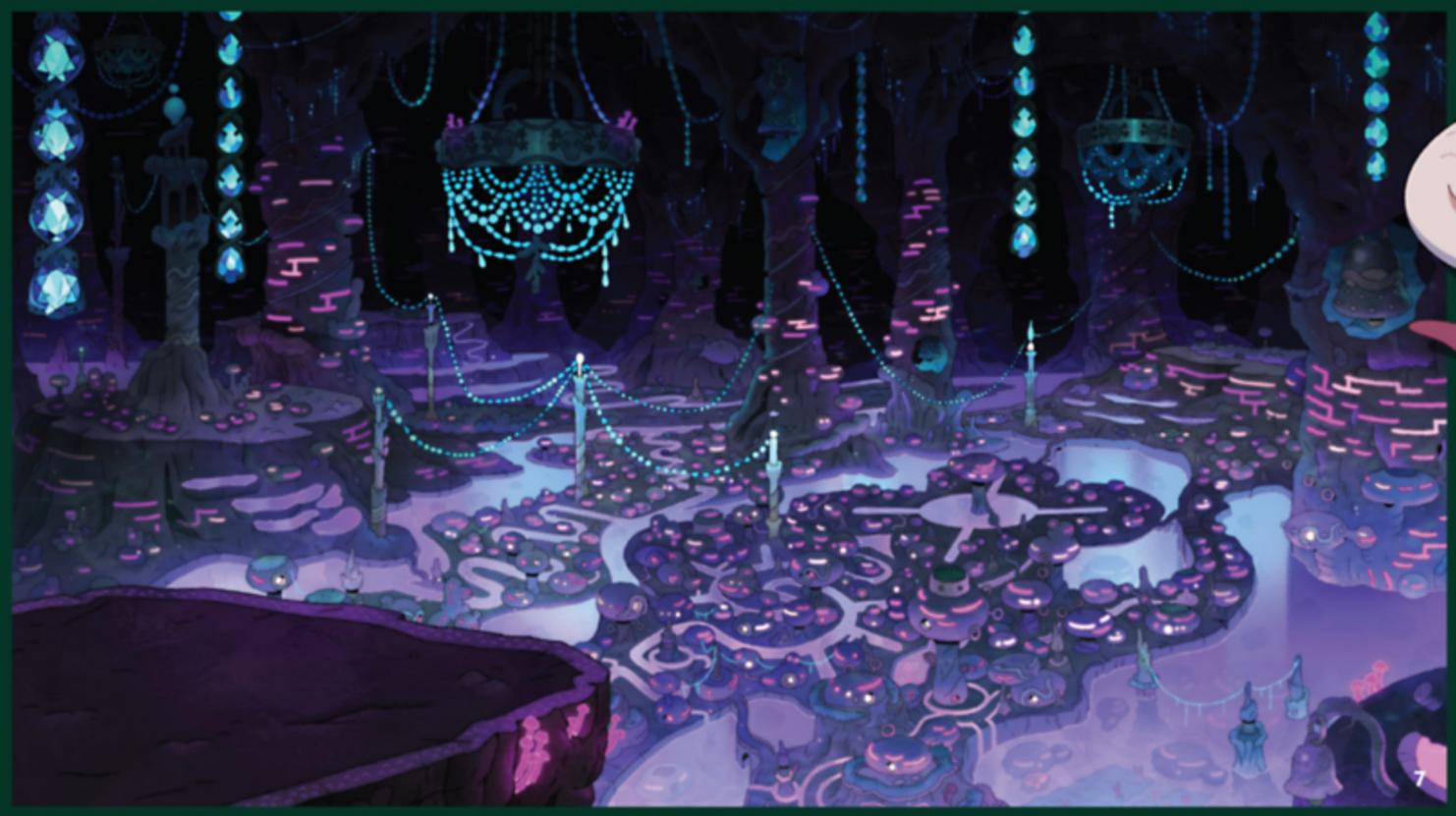
— ELEISIYA AROCHA, STORYBOARD ARTIST

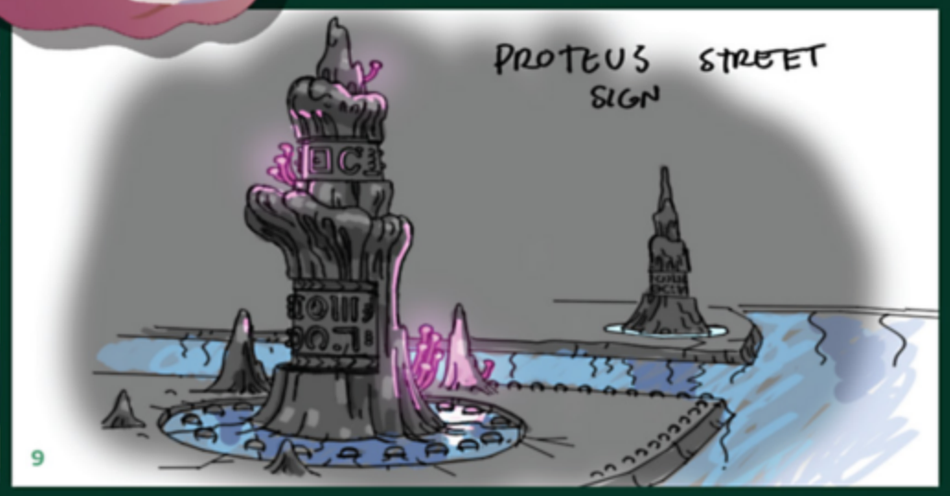
Olm Town Road - S3, E12: PART 2

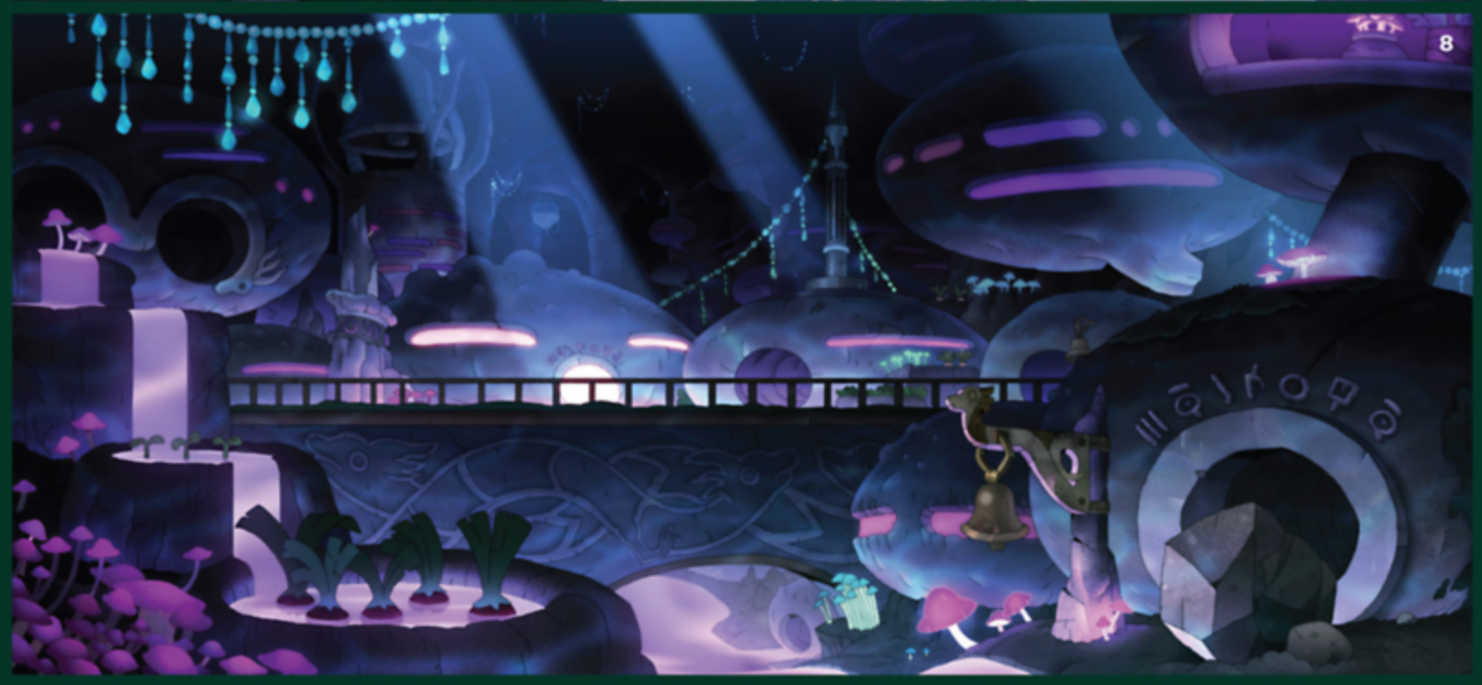
"The Olms built their city around their specific needs. Touch and sound cues for navigating without sight, special lights for growing food underground, and the bioluminescence from local fauna give Proteus a unique feel."

— **JACOB STREILEIN,** BACKGROUND DESIGNER

6 B&W: *Joe Sparrow*; COLOR: *Andy Garner-Flexner* • **7** B&W: *Alex De La Fuente Sibert*; COLOR: *Grace Young*
8 B&W: *Faith Schaffer*; COLOR: *Grace Young* • **9-10** *Jacob Streilein*







Mother of Olms - S3, E13: PART 1

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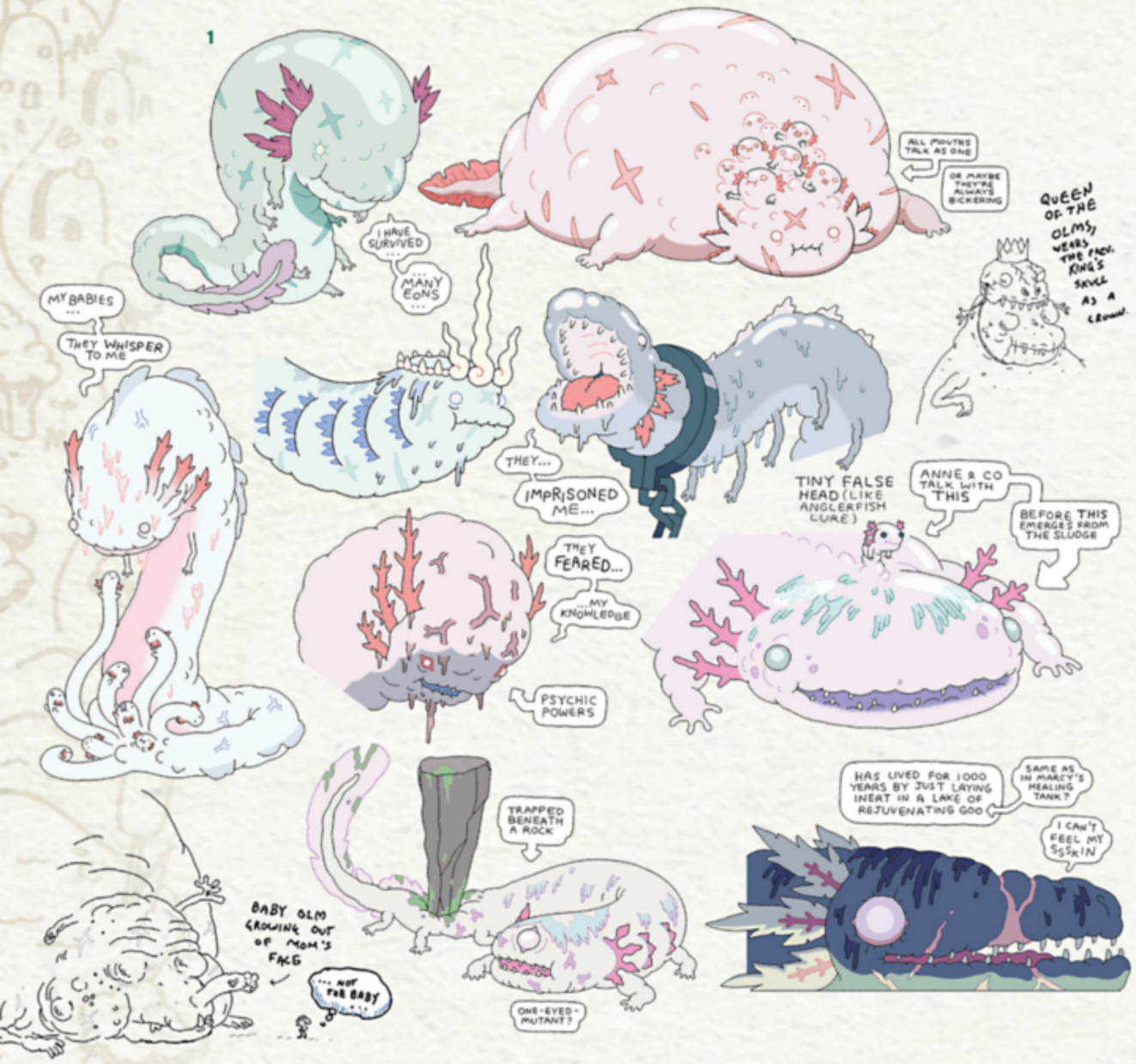

"We wanted Mother Olm's lair to have the mysterious magic of a temple lost to time yet still feel cozy and comforting — like grandma's house — complete with Mother Olm's favorite tea set and her giant ball of yarn for some off duty knitting. The glowing crystals are one of my favorite elements we've designed."

— AMY HUANG, ART DIRECTOR

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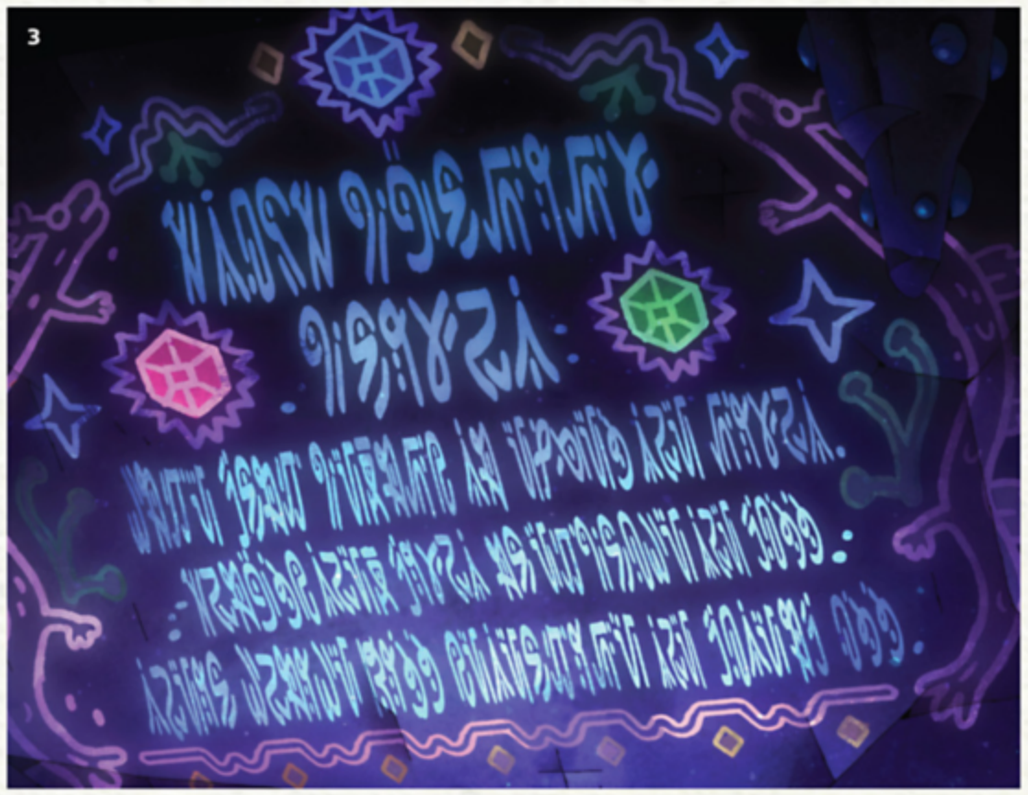

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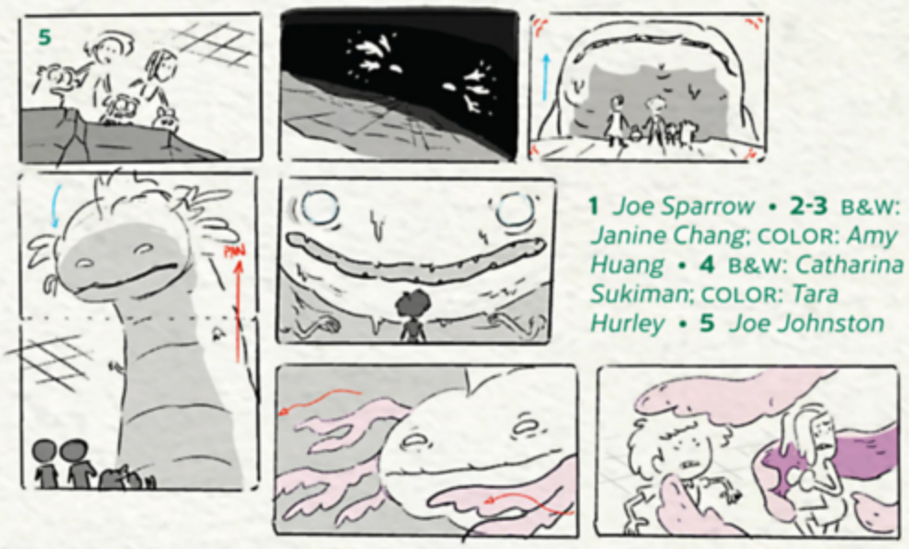
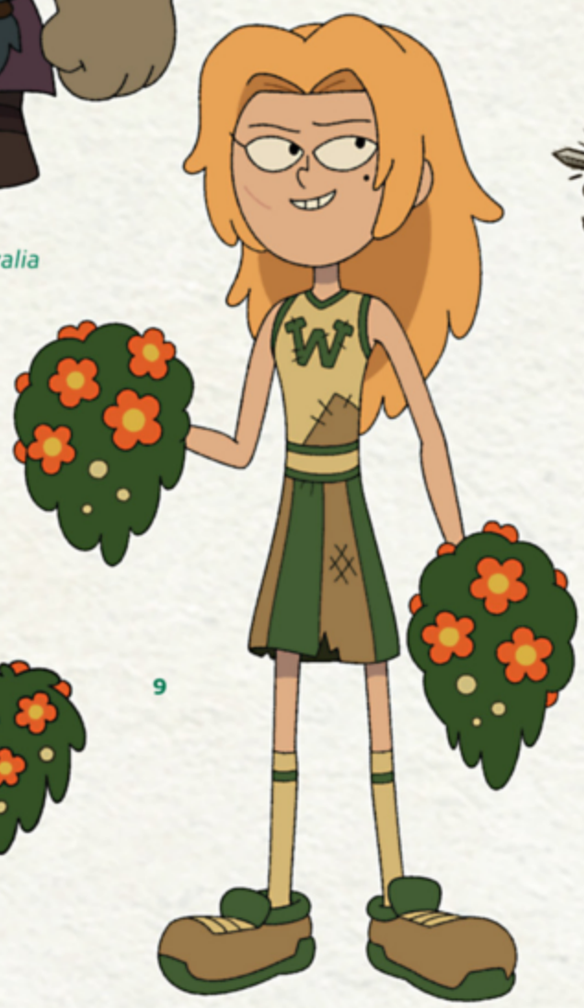


1 *Joe Sparrow* • **2-3** B&W: *Janine Chang*; COLOR: *Amy Huang* • **4** B&W: *Catharina Sukiman*; COLOR: *Tara Hurley* • **5** *Joe Johnston*

Grime's Pupil - S3, E13: PART 2

"It was so fun boarding Grime and Sprig interacting and getting mad at each other. Seeing where they both started, a farm kid and a war general, Grime trying to kill his Hop pop and then Sprig fighting him during their siege of Newtopia to now training with each other and trying to get along. This episode will always be a special moment for me."

— **DREW APPLEGATE,** STORYBOARD ARTIST



6 B&W: *Britney Thoreson*; COLOR: *Gina Garavalia*
7 B&W: *Sun Jae Lee*; COLOR: *Grace Young*
8-9, 12-13 B&W: *Joe Sparrow*; COLOR: *Andy Garner-Flexner* • **10** B&W: *Kate Wong, Sun Jae Lee*; COLOR: *Amy Huang* • **11** B&W: *Kate Wong*; COLOR: *Andy Garner-Flexner*

The Root of Evil - S3, E14: PART 1

"'Root of Evil' was such a fun and dynamic episode to work on. Our Art Director Amy Huang really pushed the color and mood, from the introduction of a dreamy woodland forest, to the transition of an eerie foggy sickly night and finally the reveal of a smoky burnt red inferno. As a horror movie fan, I was delighted to make this one as creepy as possible."

— **GRACE YOUNG,** BACKGROUND PAINTER

1-2 *Sun Jae Lee*
3-5 B&W: *Joe Sparrow*; COLOR: *Andy Garner-Flexner*
6 *Joe Johnston*
7 B&W: *Janine Chang*; COLOR: *Grace Young*

The Core

What does the ultimate evil look like? What is the physical manifestation of greed and ambition? These are all questions the art team had to answer as they designed Amphibia's final antagonist, the Core. "I wanted this thing to feel alien and insectoid," recalls Matt Braly. "Like it had discarded its amphibian form completely to become something that no longer fit with the world. This was the price of immortality, a complete shedding of belonging." Ultimately, the Core began to resemble an arachnid, something that scuttled in the night and hid in the shadows. The eyes represented the many voices and personalities that hid inside this shell. The design team even wanted to make the Core's influence feel like a disease. In the episode 'The Beginning of the End,' you can see it is literally infesting the throne room with its influence, twisting the space into something alien and frightening.

"The Core claimed to be brilliant and omnipotent but it was actually cowardly and shortsighted — so convinced of its own intelligence that it couldn't see the holes in its plan."

— MATT BRALY, SHOW CREATOR

8 *Joe Sparrow*
9 B&W: *Joe Sparrow*; COLOR: *Andy Garner-Flexner*
10 B&W: *Joe Sparrow*; COLOR: *Tara Hurley*

Darcy

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"Darcy was never meant to be a warrior," explains Braly. "They were an experiment and vanity project of the Core." The idea was that this hivemind, for all its power, longed to experience simple mortal pleasures again and thought they had found the perfect host in Marcy Wu, an individual they deemed "worthy." This would be their undoing though, as Darcy met their end at the hands of Sasha Waybright in 'All In.'

Darcy's design was supposed to feel nightmarish. The long antlers on their head were designed to not only evoke the gills of an axolotl, but also the horns of a demon. With jet black armor, glowing orange eyes, and a long umbilical cord coming out the back of their head, this character was supposed to feel like a puppet straight from the depths of hell. And underneath it all was Marcy Wu, trapped in a twisted limbo designed to keep her placated as the Core slowly integrated her personality into its programming.

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1, 6 *Jenn Strickland* • **2-3** *Joe Sparrow* **4** *Matt Braly* • **5, 12-13** *Danny Ducker* **7, 15, 17** B&W: *Joe Sparrow*; COLOR: *Tara Hurley* • **8, 18** B&W: *Catharina Sukiman*; COLOR: *Tara Hurley* **9** *Eleisiya Arocha* • **10** B&W: *Alex De La Fuente Sibert*; COLOR: *Peggy Shi* • **11** B&W: *Sun Jae Lee, Lam Hoang*; COLOR: *Philip Vose* • **14** B&W: *Joe Sparrow, Catharina Sukiman*; COLOR: *Tara Hurley* • **16** B&W: *Eunji Roess*; COLOR: *Tara Hurley* **19** B&W: *Faith Schaffer*; COLOR: *Casey Stone-Pirrie* • **20** *Amy Huang*

"I wanted Darcy's costume to feel really ancient and primordial, but also creepily sleek and sci-fi. Definitely a dash of tokusatsu villain in there too!"

— JOE SPARROW, CHARACTER DESIGNER

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The Core and the King - S3, E14: PART 2

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"This episode was a fun challenge getting to tap into King Andrias's regret, how his complex history wrought with misunderstandings and manipulation shaped him into someone he no longer recognized."

— ROXANN COLE, DIRECTOR

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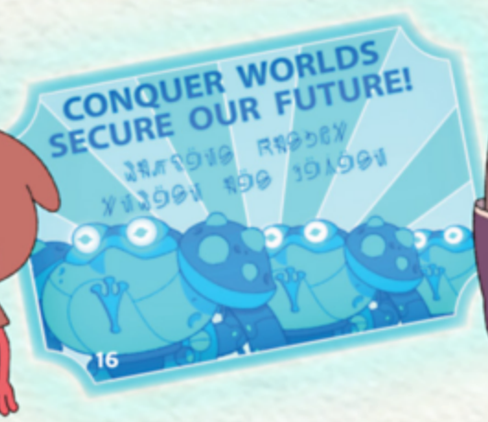

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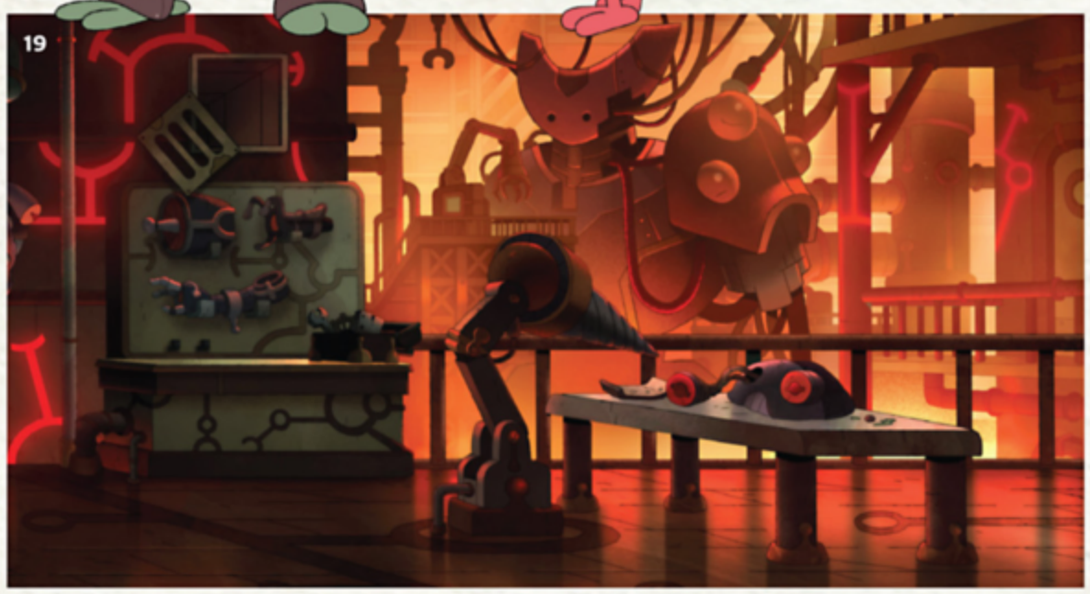
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Newts in Tights - S3, E15: PART 1

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"The board team went so HARD on this episode. The action sequence at the end with the giant robot judge wouldn't have been out of place in a finale. When I asked why they did this they shrugged and said 'cuz it was fun.'"

— **MATT BRALY,** SHOW CREATOR

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Fight or Flight - S3, E15: PART 2

1 B&W: *Catharina Sukiman*; COLOR: *Tara Hurley* • **2, 11** *Matt Braly* • **3** B&W: *Britney Thoreson*; COLOR: *Peggy Shi* • **4** B&W: *Joseph McCormick*; COLOR: *Casey Stone-Pirrie* **5** B&W: *Joe Sparrow*; COLOR: *Tara Hurley* • **6** B&W: *Joseph McCormick*; COLOR: *Gina Garavalia* • **7, 10** *Joe Sparrow* • **8-9** B&W: *Joe Sparrow*; COLOR: *Andy Garner-Flexner*

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"This episode was a lot of fun, getting to see Anne reunite with an old friend and explore that in an insane moth thunderdome power plant? The team did a great job keeping things funny yet nuanced."

— **ROXANN COLE,** DIRECTOR

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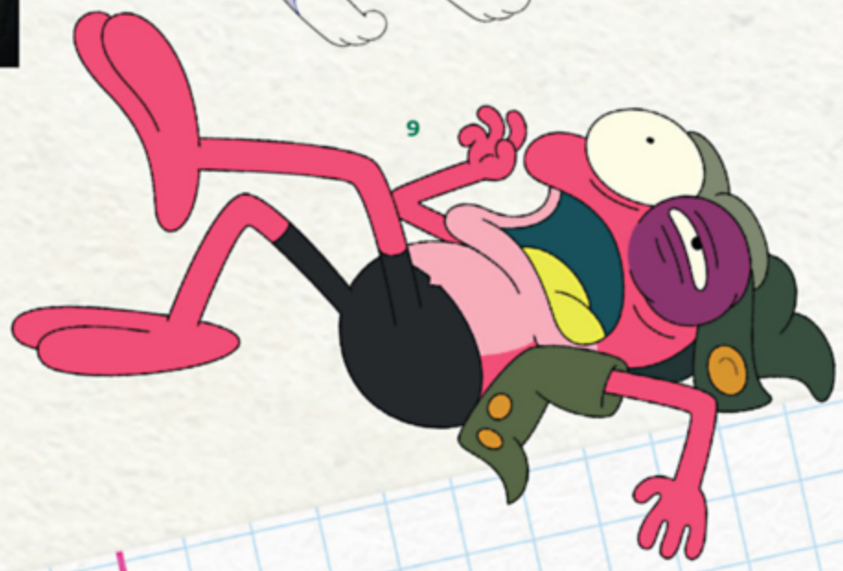

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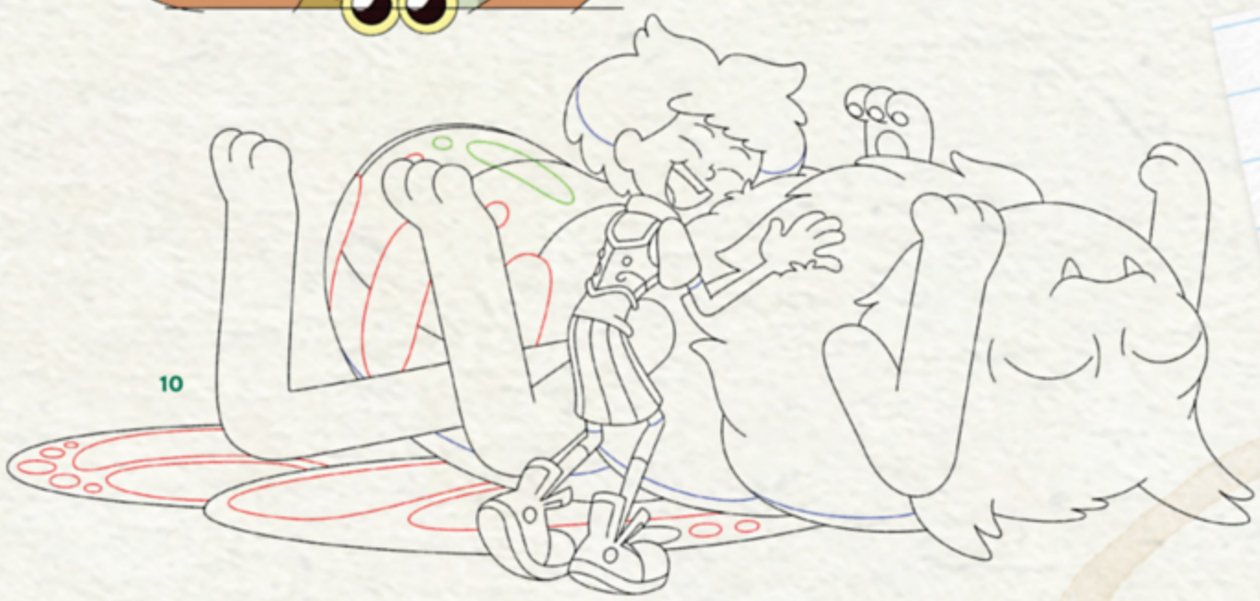

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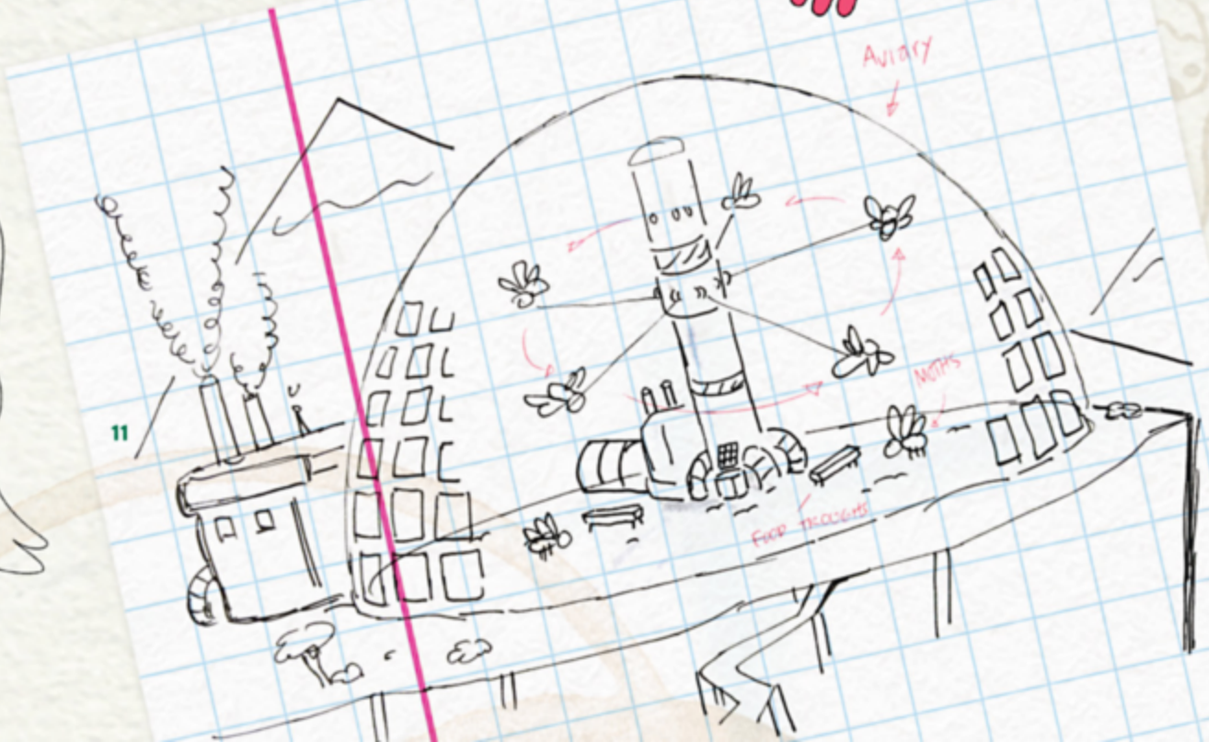

The Three Armies - S3, E16: PART 1

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"It was great to see the three races of Amphibia finally playing off of each other and having to set aside their differences. It really felt like the pay off to years of set up. Polly's 'Take a weapon, leave a body!' was a line that Director Joe Johnston improvised and it still cracks me up."

— **MATT BRALY,** SHOW CREATOR

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1 B&W: *Faith Schaffer*; COLOR: *Casey Stone-Pirrie* • **2** B&W: *Sun Jae Lee*; COLOR: *Casey Stone-Pirrie* • **3** B&W: *Joseph McCormick*; COLOR: *Grace Young* • **4** B&W: *Brandon Wu*; COLOR: *Tara Hurley* • **5** B&W: *Joe Sparrow*; COLOR: *Donald Kirkland-Dejesus Jr.* • **6, 9** B&W: *Joe Sparrow*; COLOR: *Andy Garner-Flexner* • **7** *Joe Sparrow* **8** B&W: *Kate Wong*; COLOR: *Donald Kirkland-Dejesus Jr.* **10** B&W: *Faith Schaffer*; COLOR: *Peggy Shi*

The Beginning of the End - S3, E16: PART 2

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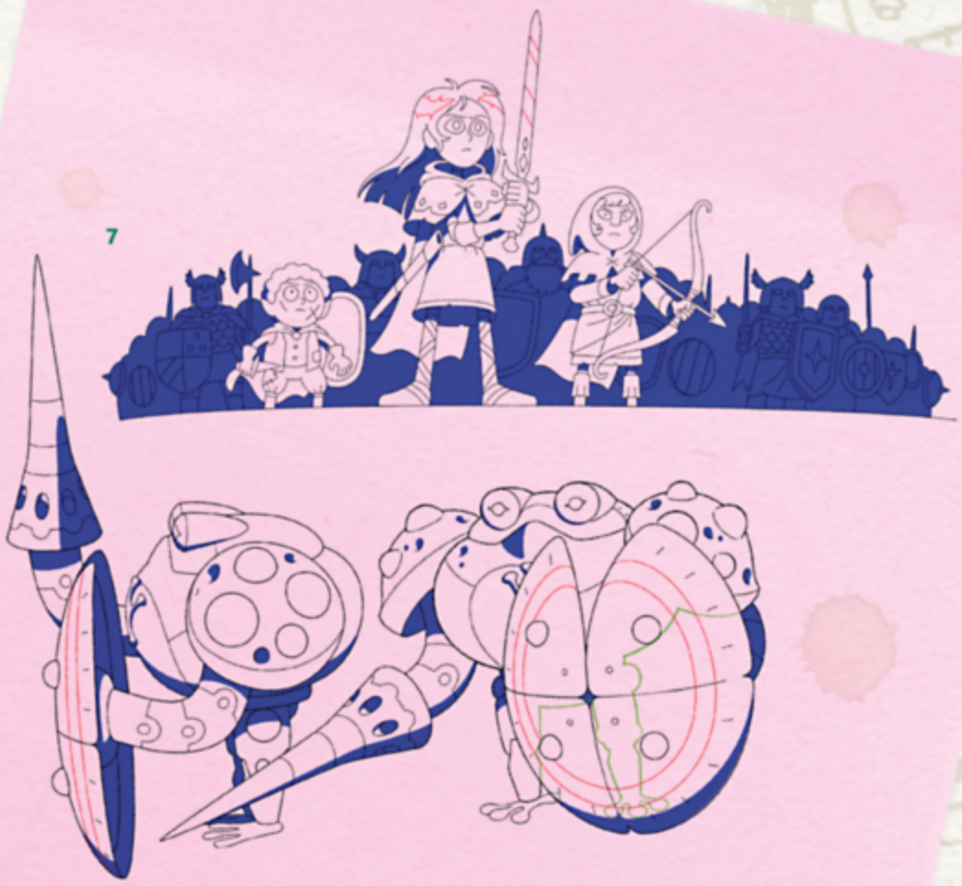

"The opening scene of the girls watching a movie together was intentionally ambiguous and I was delighted to see a lot of online debate about its meaning. The dance fight at the end, boarded by Inbal Breda and director Jenn Strickland, were some of the best boards produced during the show's run — full stop."

— **MATT BRALY,** SHOW CREATOR

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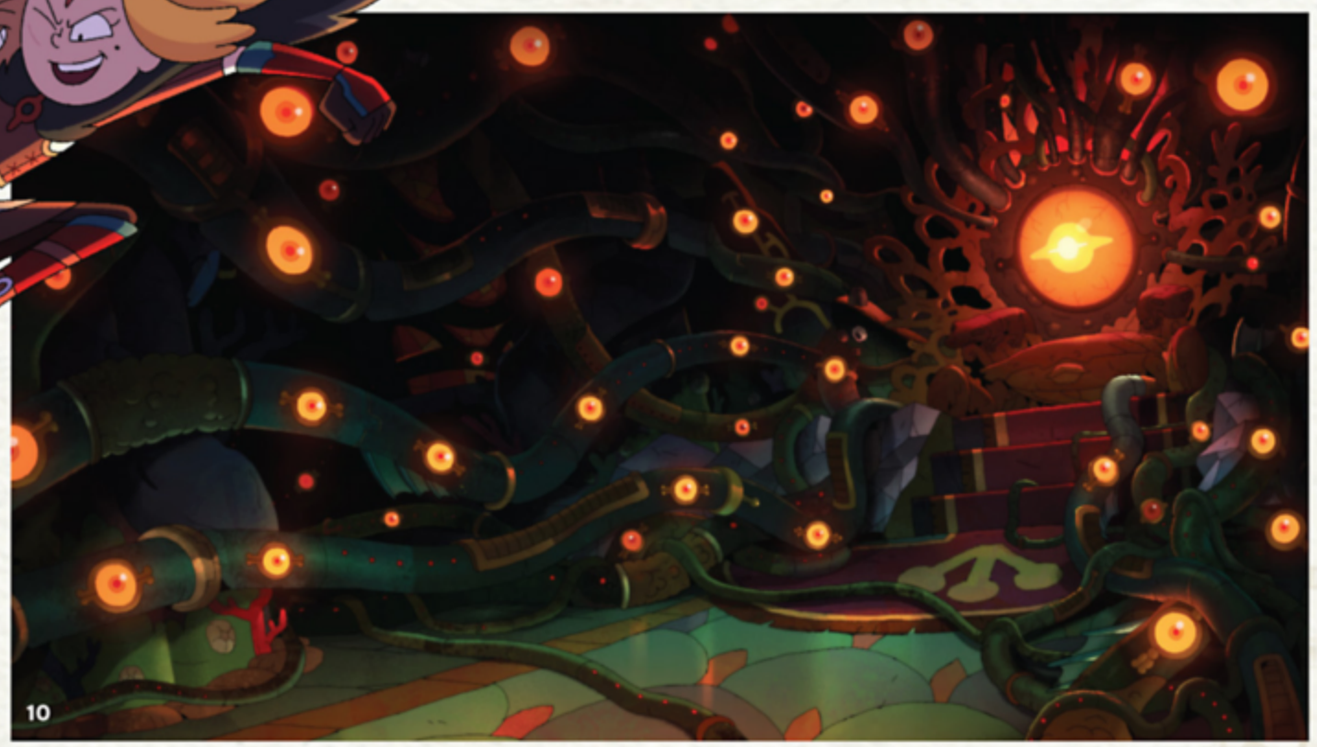

All In - S3, E17

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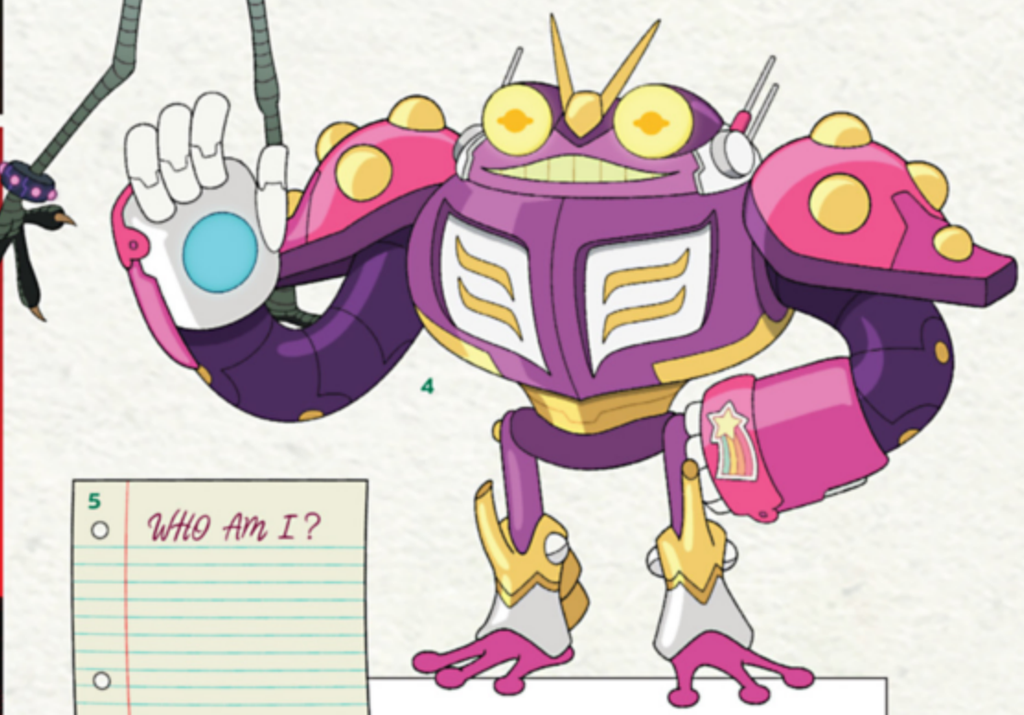

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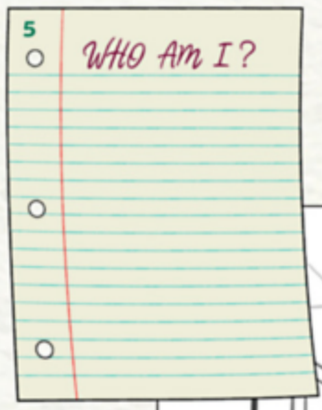

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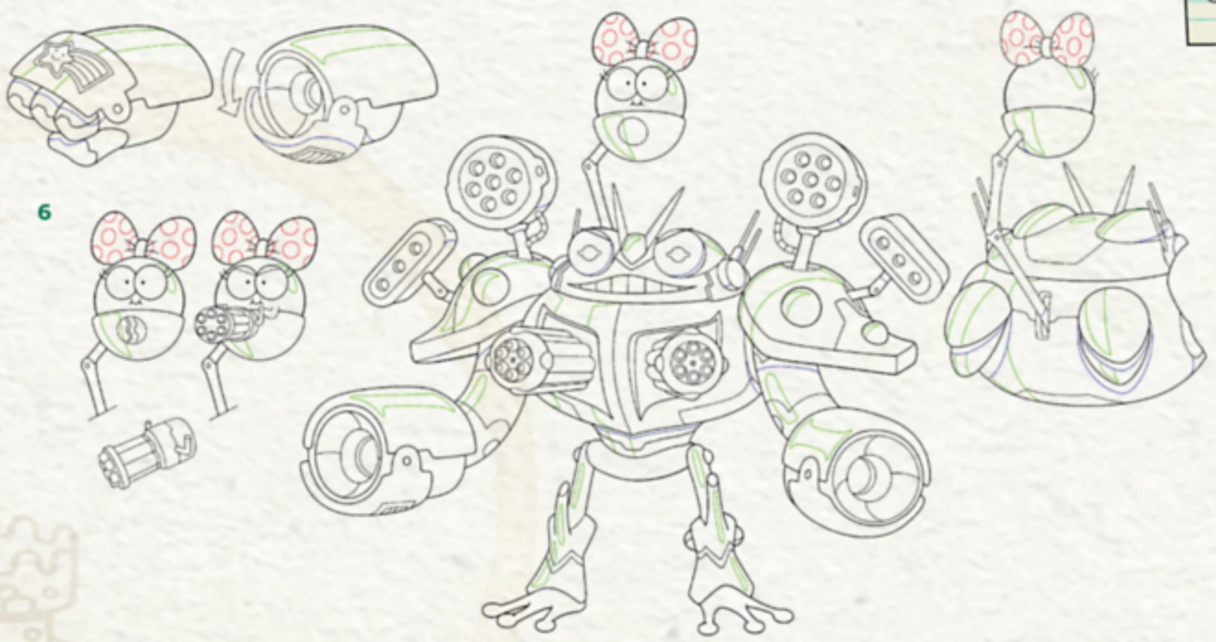

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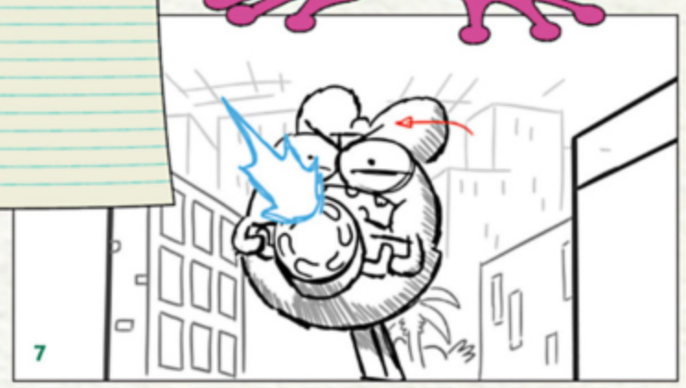

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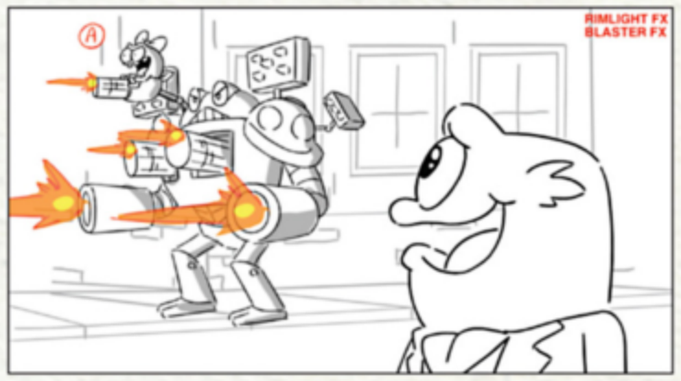

1 B&W: *Sun Jae Lee*; COLOR: *Peggy Shi* • **2** B&W: *Janine Chang*; COLOR: *Amy Huang* • **3** B&W: *Joe Sparrow*; COLOR: *Andy Garner-Flexner* • **4** B&W: *Joe Sparrow*; COLOR: *Tara Hurley* • **5** B&W: *Catharina Sukiman*; COLOR: *Donald Kirkland-Dejesus Jr.* • **6** *Joe Sparrow* **7** *Danny Ducker* • **8** B&W: *Catharina Sukiman*; COLOR: *Tara Hurley* • **9** B&W: *Janine Chang*; COLOR: *Grace Young* **10** B&W: *Janine Chang*; COLOR: *Philip Vose* • **11** B&W: *Eunji Roess*; COLOR: *Donald Kirkland-Dejesus Jr.* **12** *Cassie Zwart* • **13** B&W: *Catharina Sukiman*; COLOR: *Andy Garner-Flexner*

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"It's not an exaggeration when I call this episode a behemoth. And I know this sounds corny, but — similar to how Anne & friends came together to defeat Andrias — the Amphibia crew really rose to the challenge and put their all into making this special. The collaboration between hands was so uniquely woven together — I'm nothing short of proud of them."

— JENN STRICKLAND, DIRECTOR

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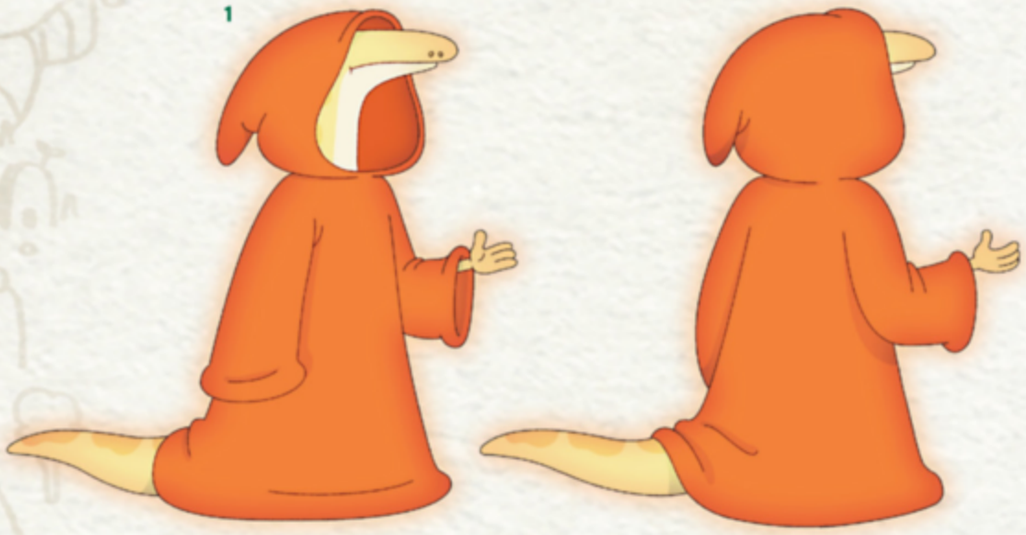

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1 B&W: *Catharina Sukiman*; COLOR: *Tara Hurley* • **2** B&W: *Britney Thoreson*; COLOR: *Gina Garavalia* • **3, 6** B&W: *Joe Sparrow*; COLOR: *Tara Hurley* • **4** B&W: *Catharina Sukiman*; COLOR: *Andy Garner-Flexner*
5, 7-8 *Joe Sparrow* • **9** B&W: *Britney Thoreson*; COLOR: *Peggy Shi*
10 B&W: *Joe Sparrow*; COLOR: *Andy Garner-Flexner*

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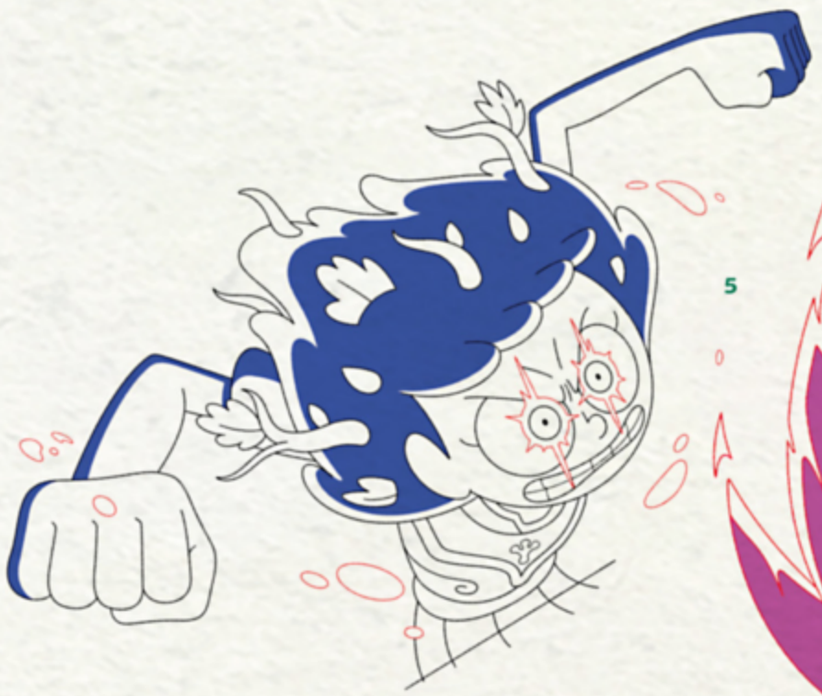

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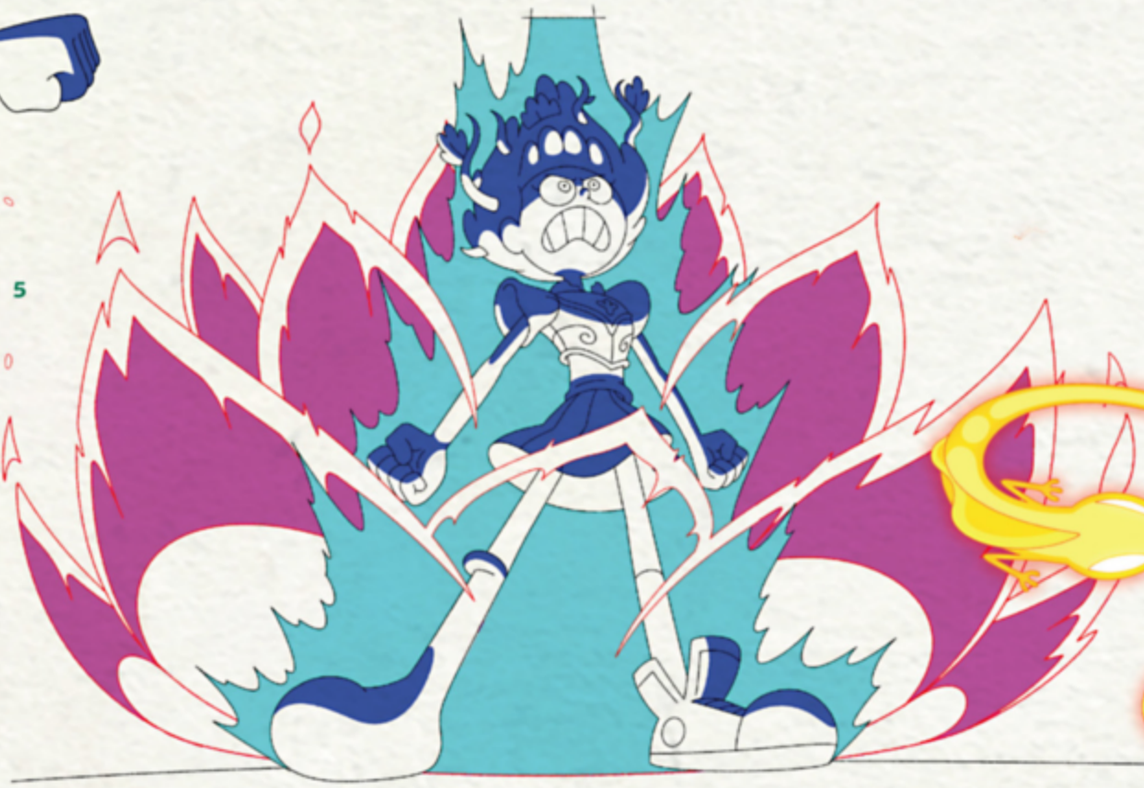

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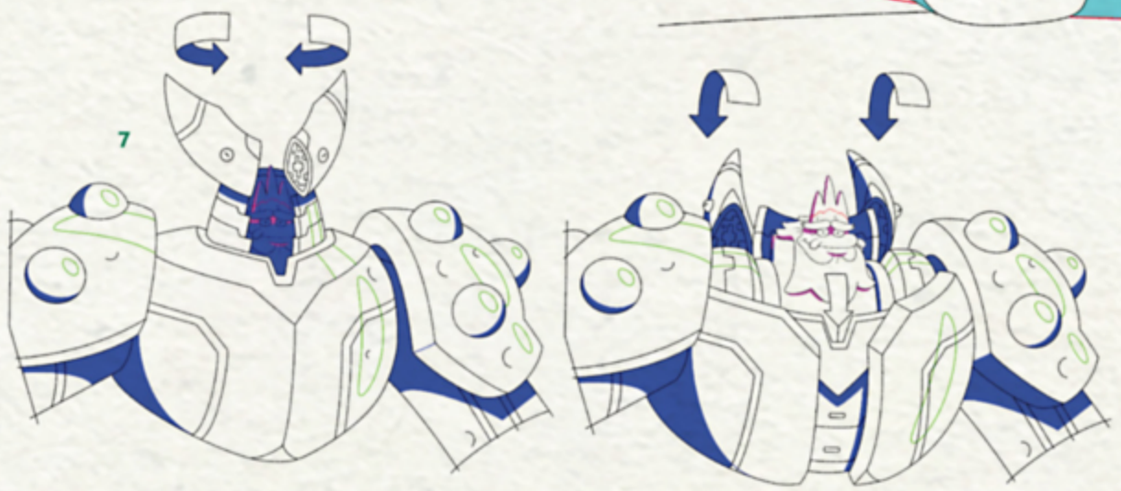

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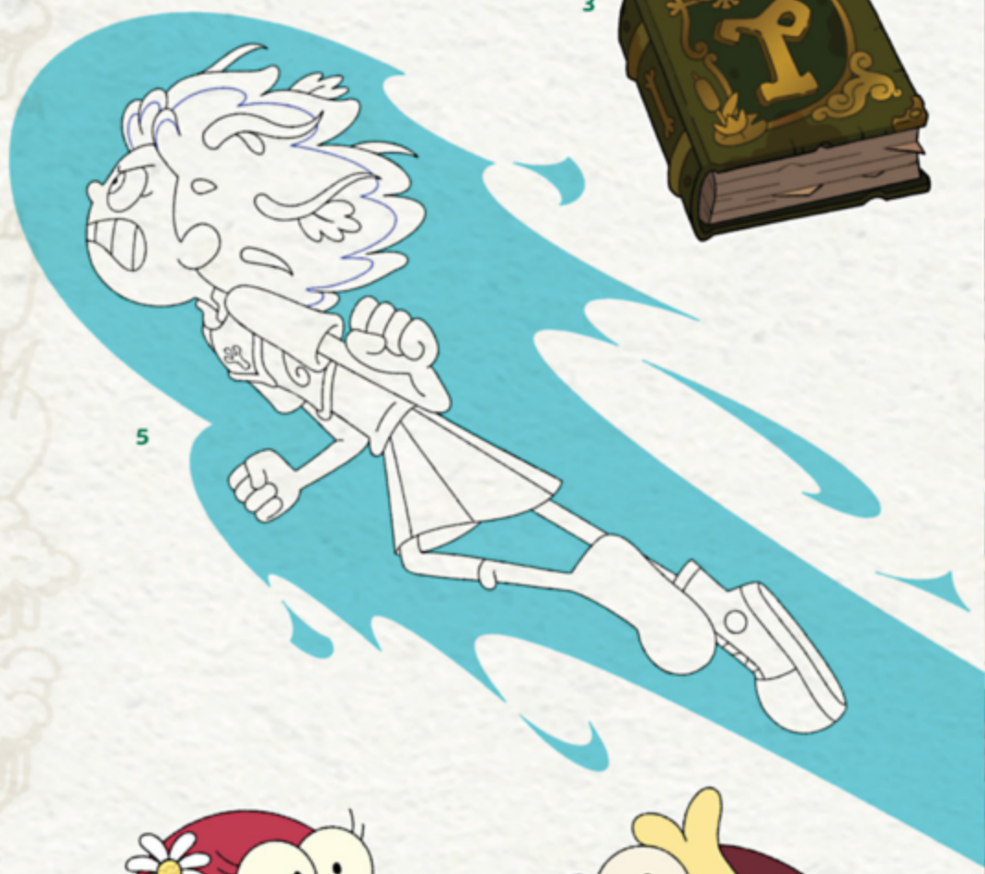

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1 B&W: *Joe Sparrow*; COLOR: *Tara Hurley* • **2** B&W: *Lam Hoang*; COLOR: *Grace Young* • **3** B&W: *Eunji Roess*; COLOR: *Tara Hurley* • **4** B&W: *Catharina Sukiman, Andrew Gonsalves, Eunji Roess*; COLOR: *Donald Kirkland-Dejesus Jr.* • **5** *Joe Sparrow* • **6** B&W: *Janine Chang*; COLOR: *Casey Stone-Pirrie* **7** B&W: *Catharina Sukiman*; COLOR: *Tara Hurley* • **8-9** B&W: *Sun Jae Lee*; COLOR: *Amy Huang* **10-11** *Inbal Breda* • **12** B&W: *Catharina Sukiman*; COLOR: *Andy Garner-Flexner* • **13** B&W: *Joe Sparrow*; COLOR: *Andy Garner-Flexner* • **14** *Catharina Sukiman*

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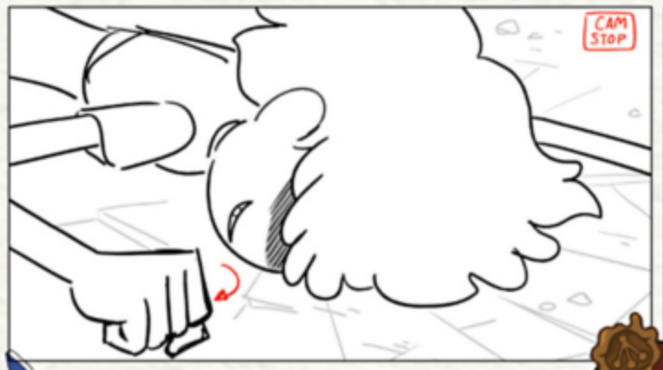

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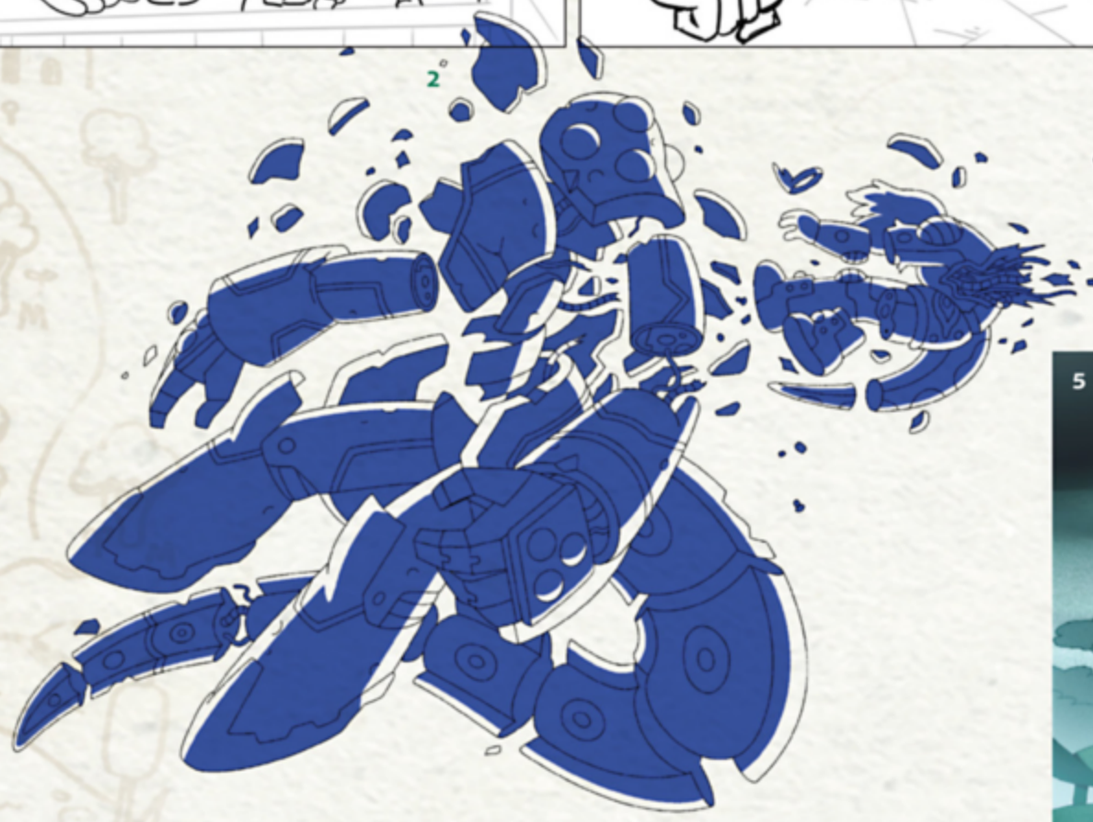

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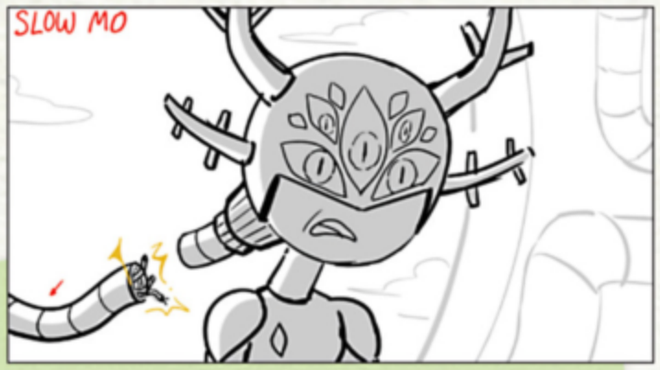

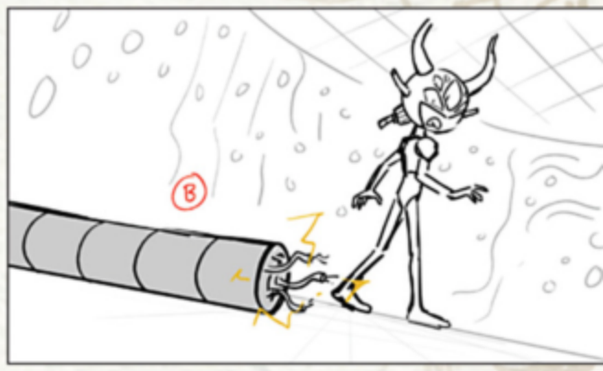

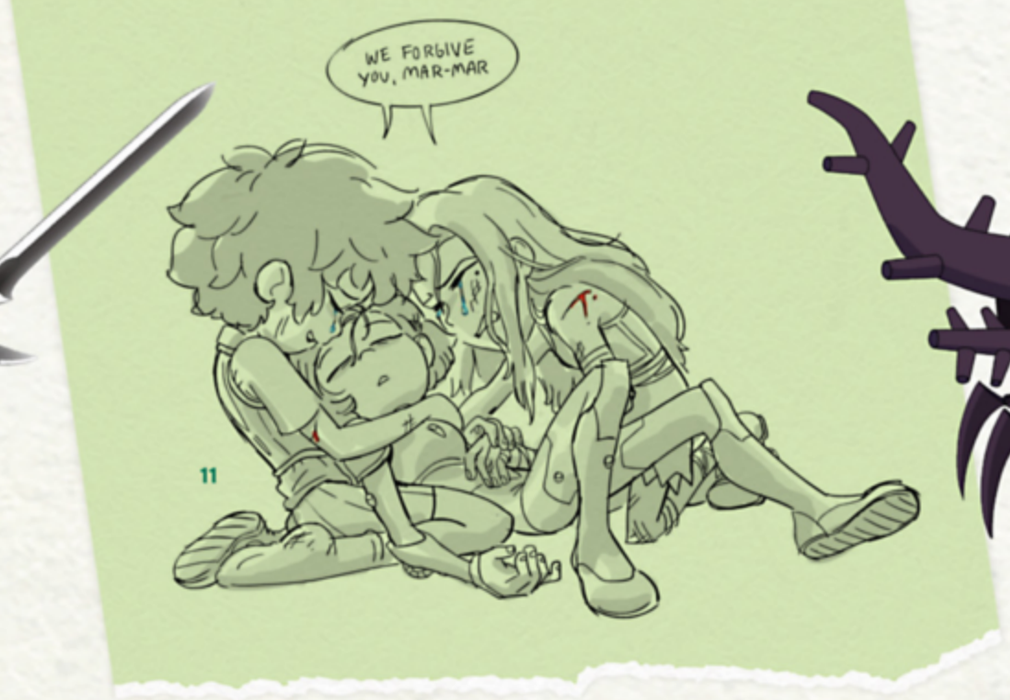

1, 8 *Jenn Strickland* • **2** *Joe Sparrow* • **3** B&W: *Eunji Roess*; COLOR: *Tara Hurley* • **4, 9, 12-13** B&W: *Catharina Sukiman*; COLOR: *Tara Hurley* • **5** B&W: *Janine Chang*; COLOR: *Casey Stone-Pirrie* • **6** B&W: *Britney Thoreson*; COLOR: *Casey Stone-Pirrie* • **7, 10** B&W: *Joe Sparrow*; COLOR: *Tara Hurley* • **11** *Danny Ducker* • **14** B&W: *Faith Schaffer*; COLOR: *Gina Garavalia*

The Hardest Thing - S3, E18

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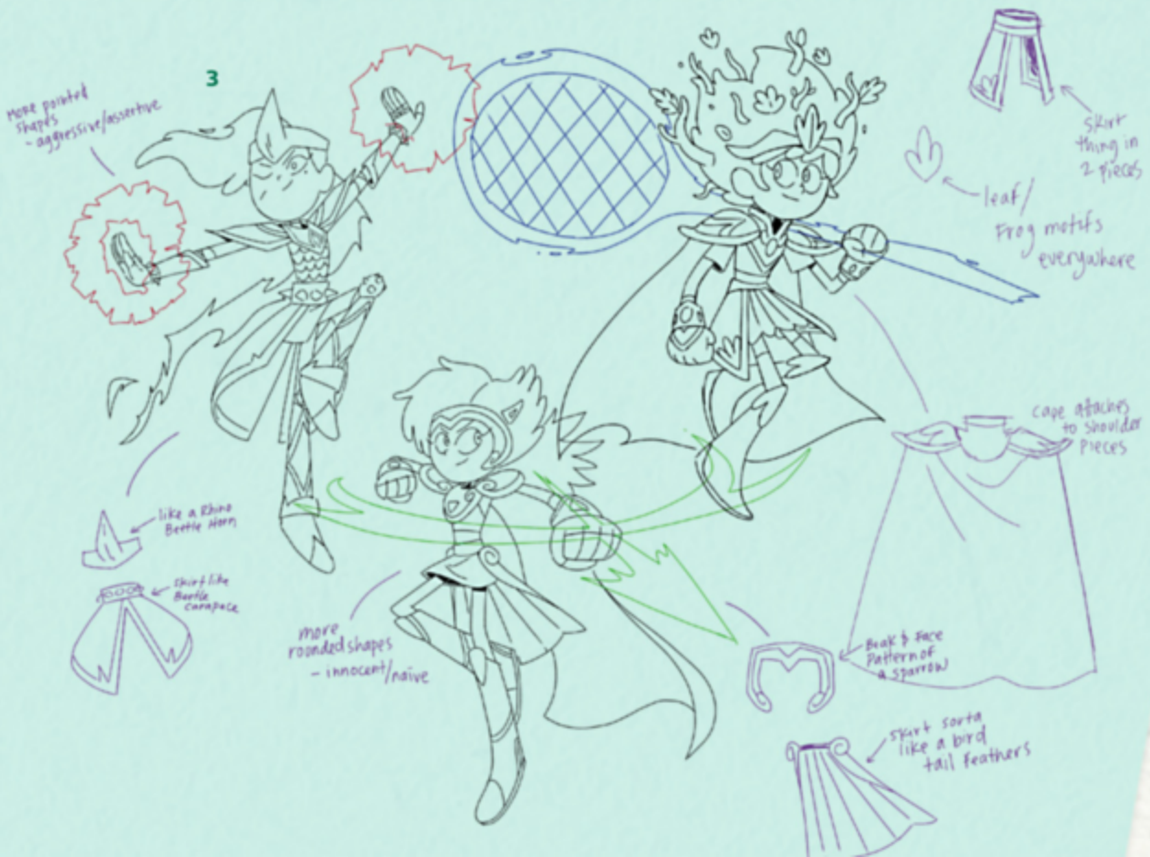

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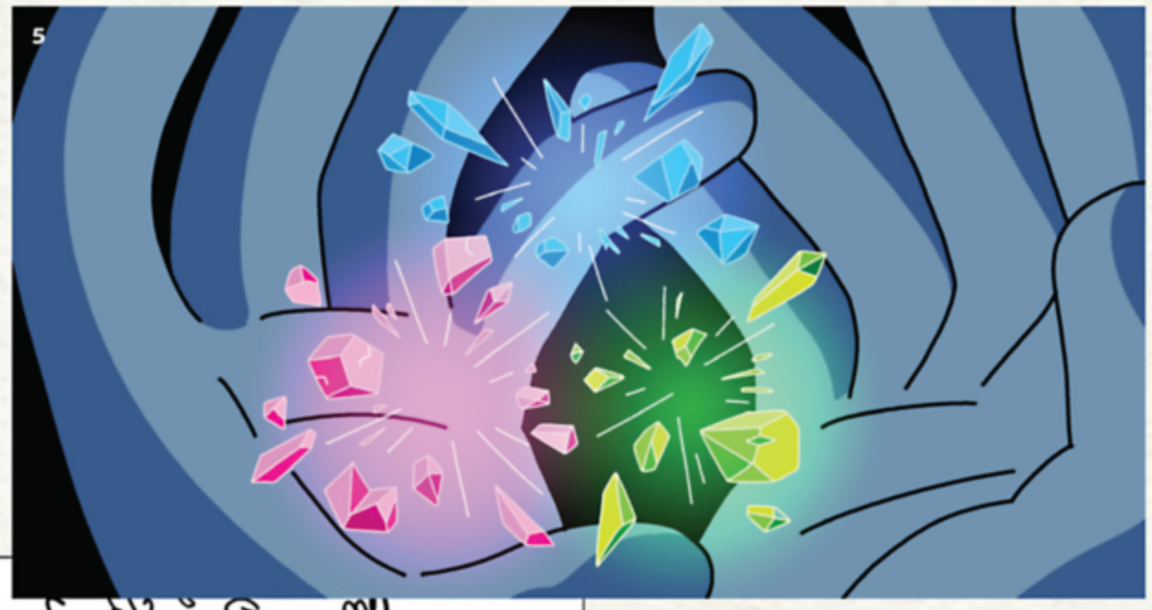
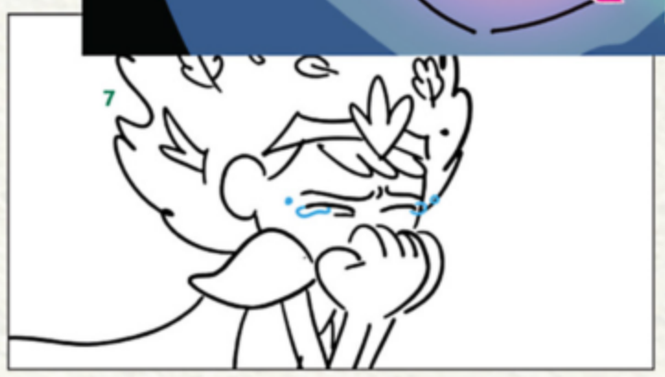
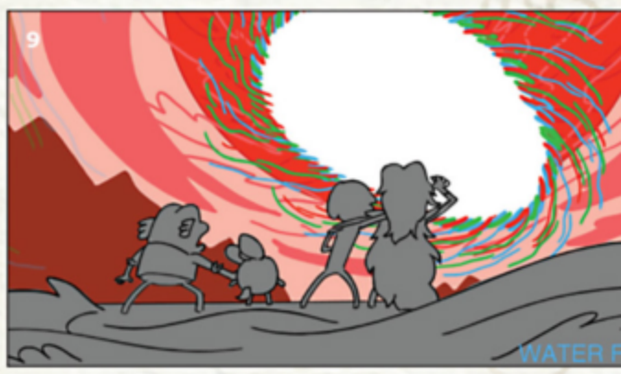
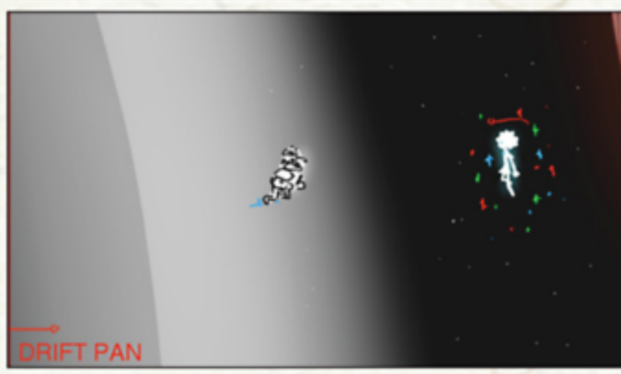
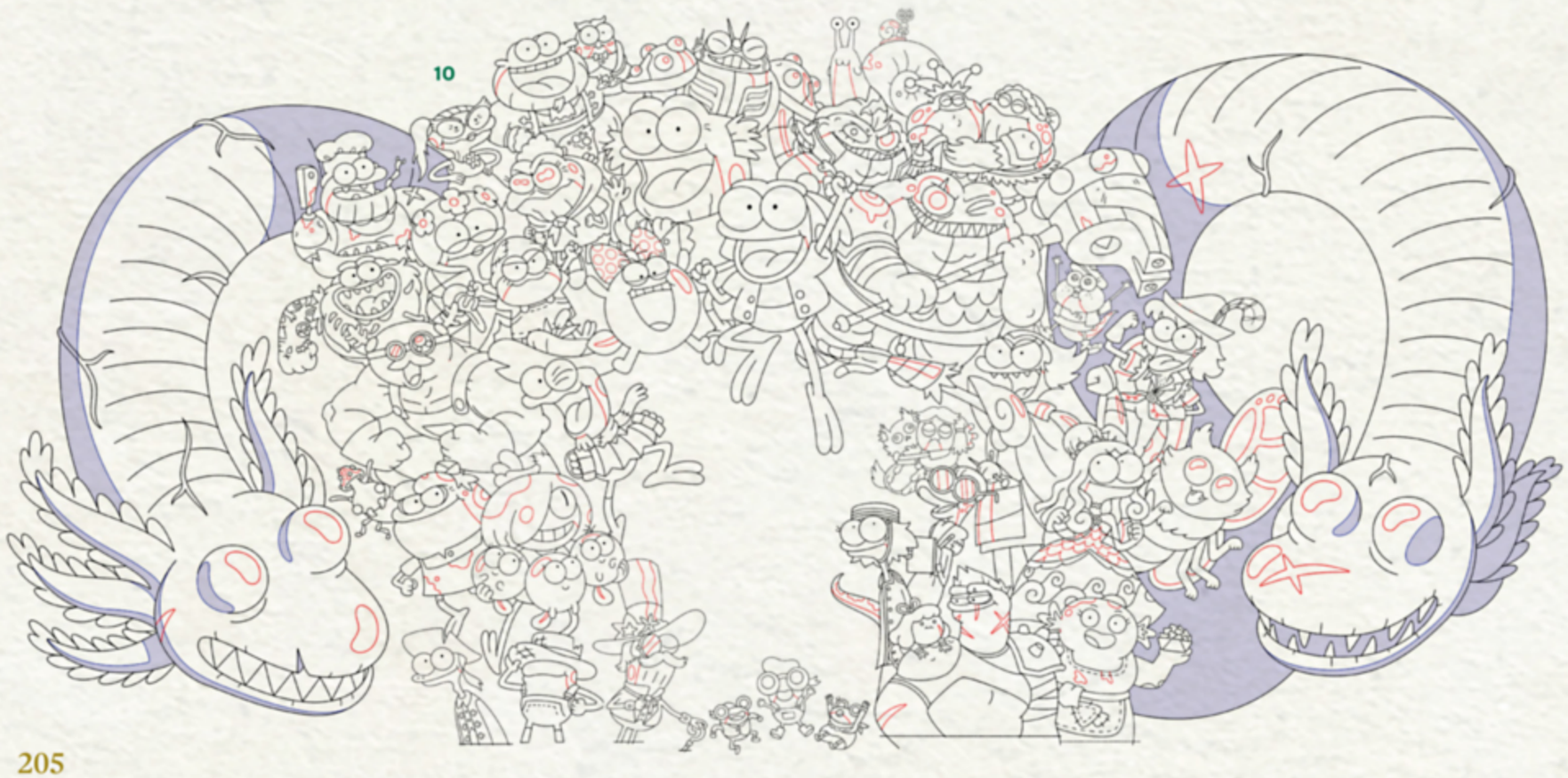




1 B&W: *Faith Schaffer*; COLOR: *Gina Garavalia*
2, 8 B&W: *Alex De La Fuente Sibert*; COLOR: *Gina Garavalia* • **3** *Roxann Cole*
4 B&W: *Joe Sparrow*; COLOR: *Andy Garner-Flexner*
5 B&W: *Kate Wong*; COLOR: *Andy Garner-Flexner*
6 B&W: *Sun Jae Lee*; COLOR: *Amy Huang* • **7, 9** *Eleisiya Arocha* • **10** *Joe Sparrow*







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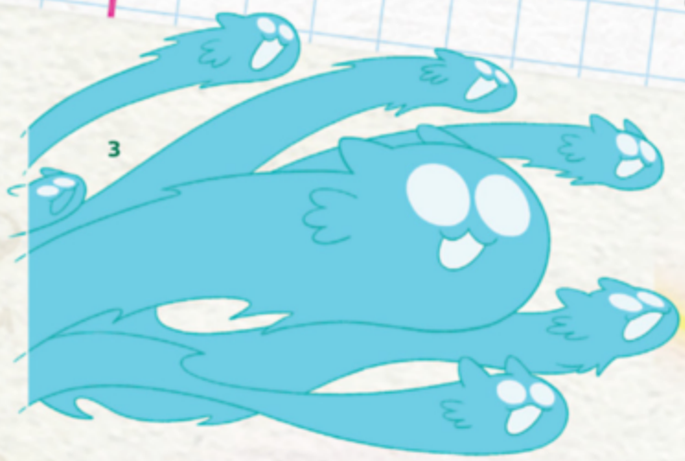

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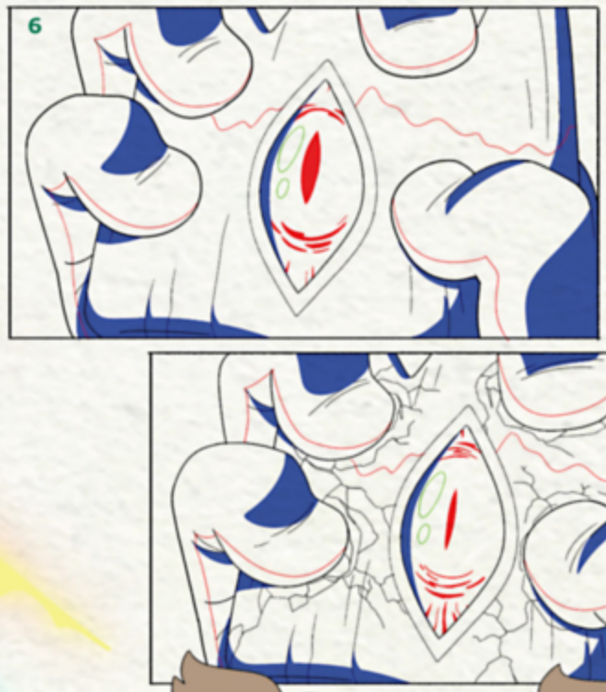

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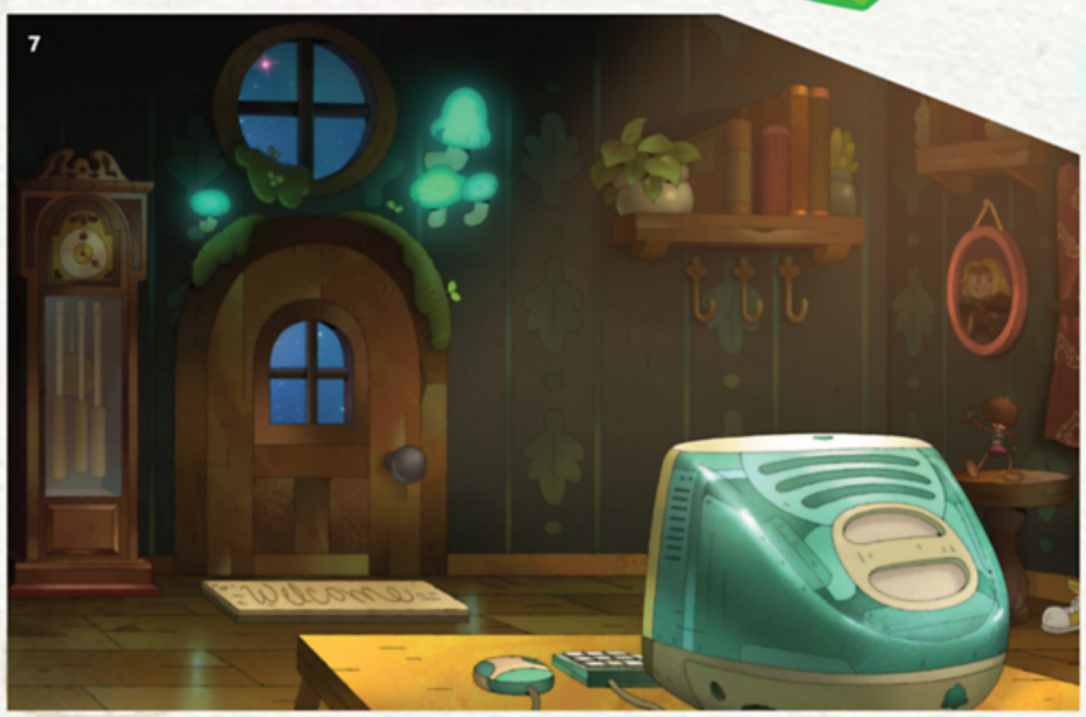

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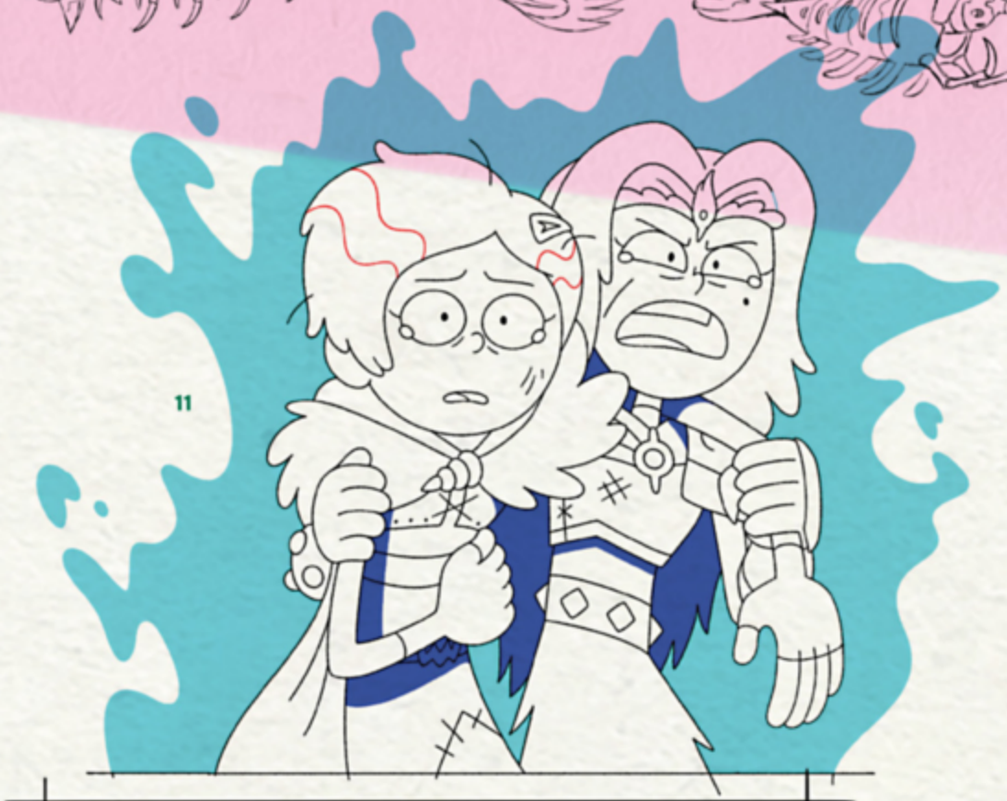
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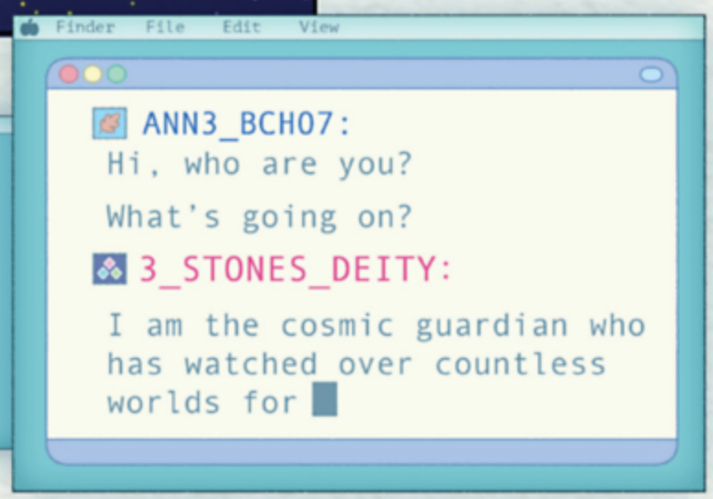
PAINTING IN ANNE'S ROOM



1, 10-11 *Joe Sparrow* • **2** B&W: *Faith Schaffer*; COLOR: *Grace Young* • **3-4** B&W: *Eunji Roess*; COLOR: *Andy Garner-Flexner* • **5** B&W: *Kate Wong*; COLOR: *Tara Hurley, Andy Garner-Flexner* • **6, 8** B&W: *Brandon Wu*; COLOR: *Andy Garner-Flexner* • **7** B&W: *Britney Thoreson, Lam Hoang*; COLOR: *Amy Huang* • **9** B&W: *Brandon Wu*; COLOR: *Tara Hurley* • **12** B&W: *Britney Thoreson*; COLOR: *Amy Huang* • **13** B&W: *Britney Thoreson*; COLOR: *Amy Huang, Peggy Shi* • **14** B&W: *Britney Thoreson*; COLOR: *Charles Hilton* • **15** B&W: *Kate Wong*; COLOR: *Tara Hurley* • **16** B&W: *Catharina Sukiman*; COLOR: *Tara Hurley*

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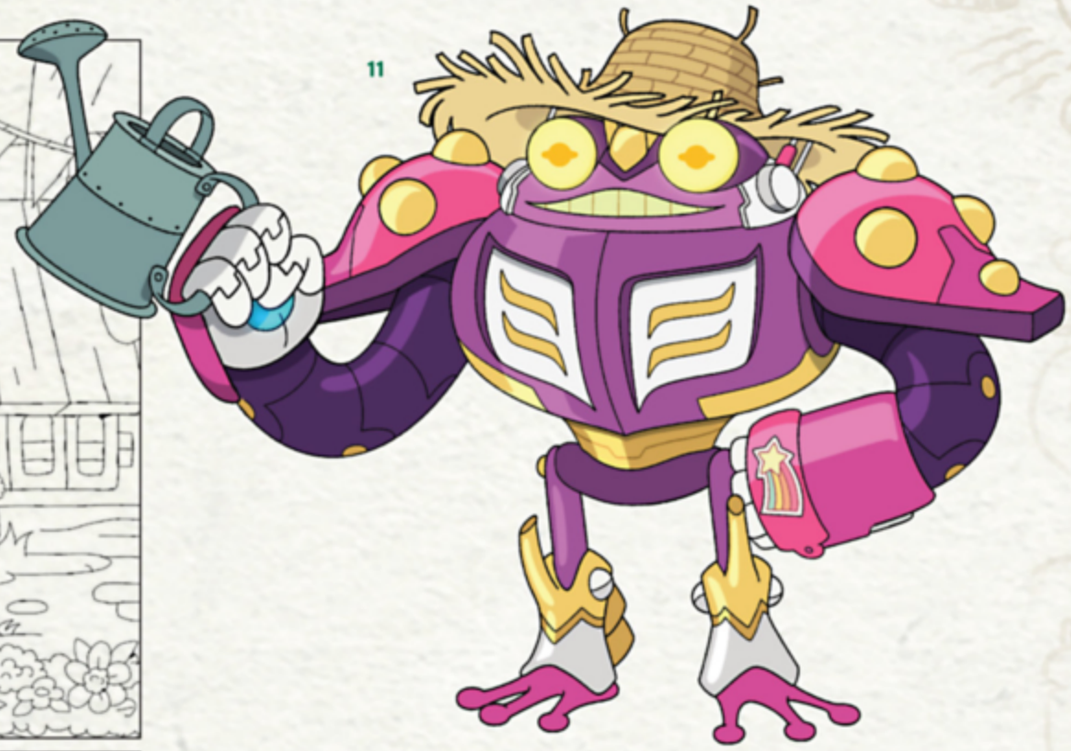

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1 *Silver Paul* • **2, 12-13** B&W: *Catharina Sukiman*; COLOR: *Tara Hurley* **3-6** B&W: *Eunji Roess*; COLOR: *Tara Hurley* • **7** B&W: *Lam Hoang*; COLOR: *Amy Huang* • **8** B&W: *Lam Hoang*; COLOR: *Casey Stone-Pirrie* • **9-10** B&W: *Janine Chang*; COLOR: *Amy Huang* **11** B&W: *Matt Braly*; COLOR: *Tara Hurley*

"I got to help touch up a lot of 'The Hardest Thing,' but the thing I'm proudest of is designing Sprig's corkboard. I imagined the kinds of things he'd want to hold on to — he's got all these keepsakes and drawings of this grand adventure, but they double as little mementos of his time with Anne. Two of my favorite elements are the napkin and the leaf. The Thai Go napkin was suggested to me by board artist Alex Swanson, and I made myself extremely sad by having him keep the single leaf that falls out of Anne's hair when the portal closes. You know he would have picked it up!"

— CAITLIN ROSE BOYLE, STORYBOARD REVISIONIST

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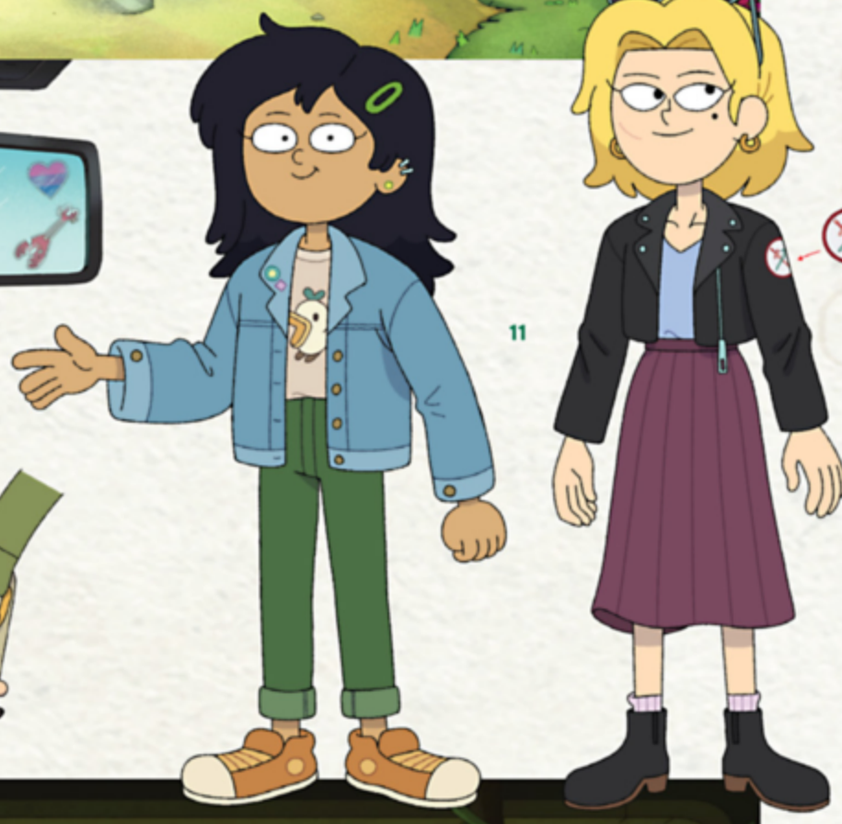

1 *Caitlin Rose Boyle* • **2-3, 5, 7** B&W: *Janine Chang*; COLOR: *Casey Stone-Pirrie*
4, 10-12, 14 B&W: *Catharina Sukiman*; COLOR: *Tara Hurley* • **6** *Charlie Nagelhout*
8, 13 *Joe Sparrow* • **9** B&W: *Joseph McCormick*; COLOR: *Peggy Shi*
15 B&W: *Sun Jae Lee*; COLOR: *Amy Huang*

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Crew Artwork

Behind the Curtain

SPREAD *Britney Thoreson*

1, 6-8, 11, 17, 19 *Alex Swanson* • 2, 20 *Caitlin Rose Boyle* • 3-4, 9-10, 13-16, 22, 24, 28 *Eleisiya Arocha* • 5, 26 *Danny Ducker*
12 *Cassie Zwart* • 18 *Joe Johnston* • 21 *Drew Applegate* • 23, 25, 30 *Gina Garavalia* • 27, 29 *Andy Garner-Flexner*

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1 SKETCH COMPILATION: *Inbal Breda, Alex Swanson, Silver Paul, Eleisiya Arocha, Jenn Strickland, Britney Thoreson*
2, 5-6, 18 *Eleisiya Arocha*
3, 9-11, 15-16 *Caitlin Rose Boyle*
4, 7-8, 17 *Alex Swanson*
12-13 *Gina Garavalia*
14 *Britney Thoreson*

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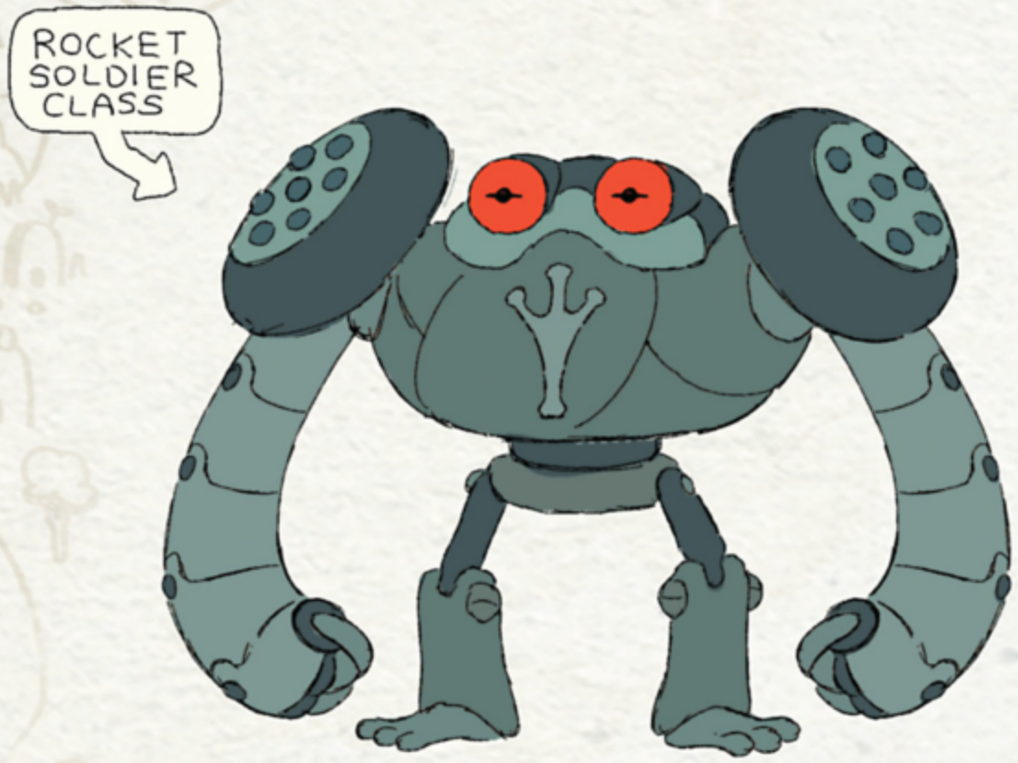
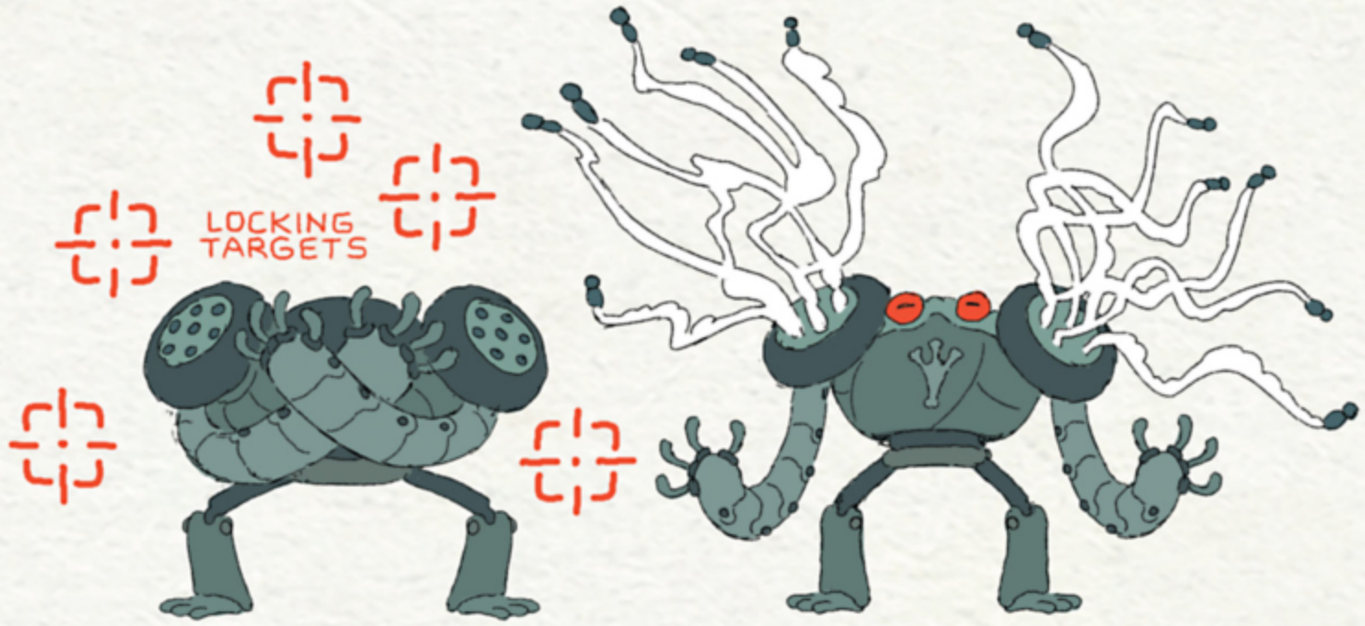
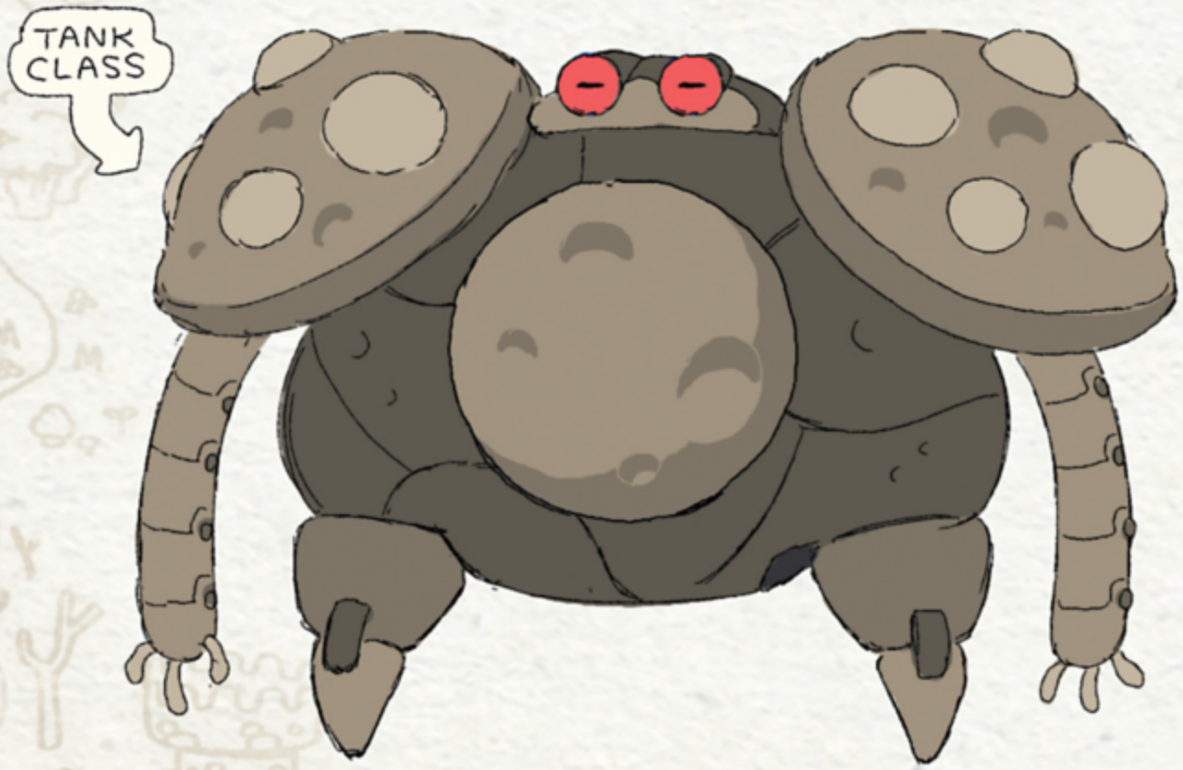
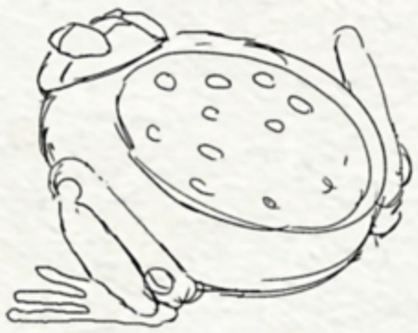


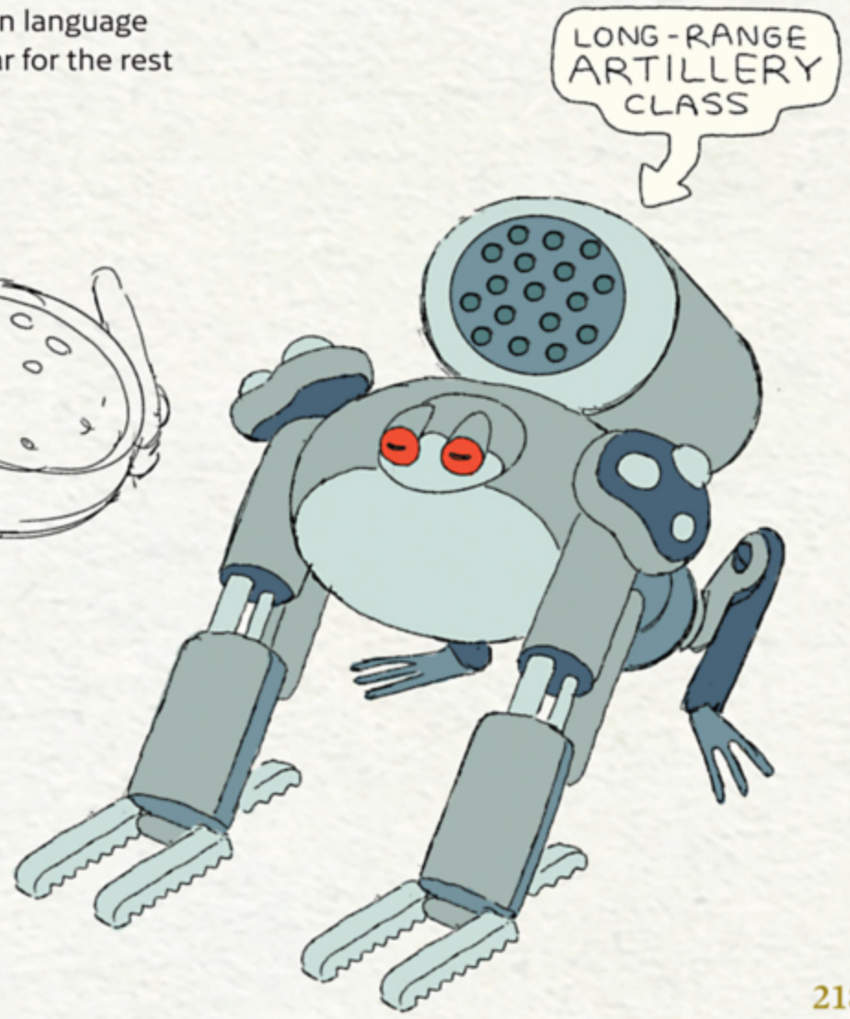


Joe Sparrow's Sketchbook

Character designer Joe Sparrow was often tasked with brainstorming for *Amphibia*'s most iconic moments. This included Polly growing legs, the girls activating their calamity powers, and even the kinds of frobots that the characters would encounter throughout season three. His energetic and imaginative sketches would become *Amphibia*'s design language bedrock and a creative north star for the rest of the team.







This particular design (drawn way back in season two) became the inspiration for the killer robot stalking the Plantars in season three.

STEALTH CLASS

FULL CLOAK MODE

LEAPER CLASS

CRUSHER CLASS

THEY FLY NOW?!

THEY FLY NOW!

THEY FLY NOW?!

THEY FLY NOW!!

ETC ETC

SPREAD *Joe Sparrow*

BRANCHES, LEAVES START SUDDENLY GROWING

Anne's calamity powers

MESSY HAIR!

TONGUE ATTACK!!

LEAVES FLYIN' AROUND

LIL' NUBBY LEGS

KINDA CROWN-LIKE

FROG EYES!

Polly with legs

BIG LEGGE

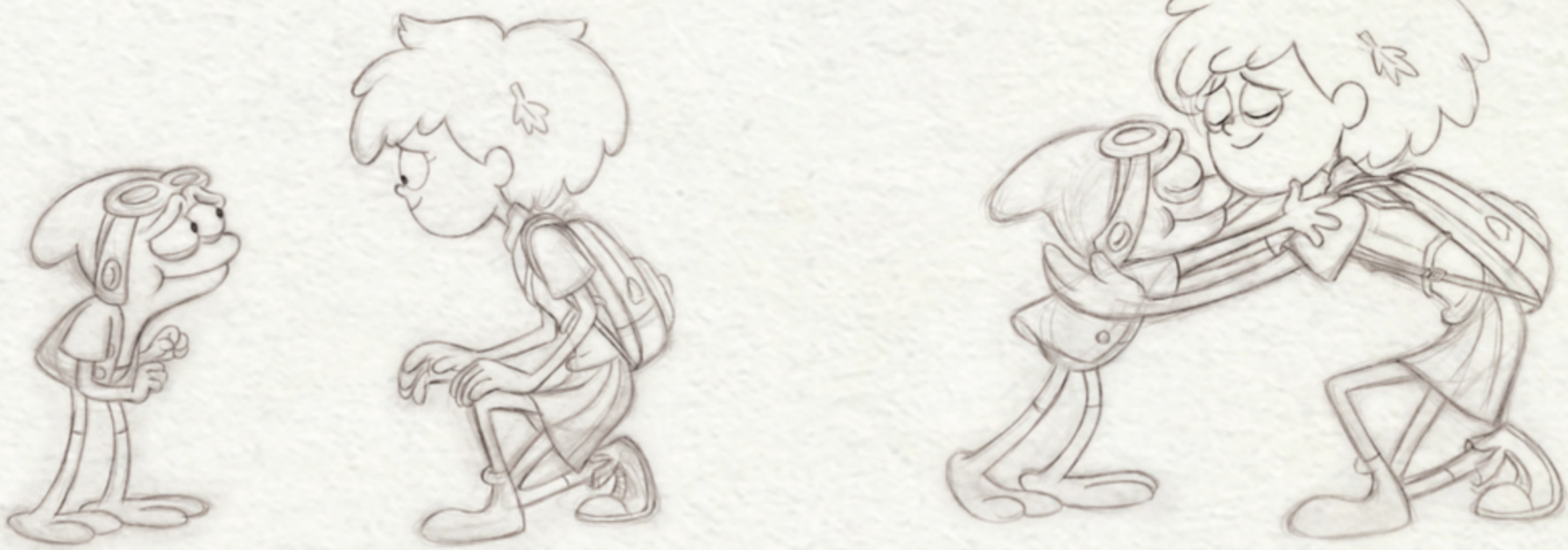
I DON'T WANNA GROW UP!

SUDDENLY, HAIR?! & FRECKLES?!

HECK YEAH! I CAN KICK NOW!

SPREAD *Joe Sparrow*

Sasha & Marcy with their calamity powers activated



"Change can be difficult... but it's how we grow."

— ANNE BOONCHUY

SPREAD *Hyun-Min Lee*

Caricature of the Amphibia production team

SHOW CREATOR Matt Braly
FOREWORD Brenda Song
WRITER Drew Taylor, Matt Braly
COVER ARTIST Peggy Shi
COVER DESIGNER Sol DeLeo
BOOK DESIGNER Sol DeLeo, Yeonwoo Baik
EDITOR Janae Young
COPY EDITOR Becca Chen
PUBLISHER TOKYOPOP

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The Art of Amphibia

Disney

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Foreword by **BRENDA SONG** • *Written by* **DREW TAYLOR**
Book design by **SOL DELEO** *and* **YEONWOO BAIK**

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